

**Repair and Self-Formation through Verbal Notation: Analyzing Self in Works by Jennifer  
Walshe and Pauline Oliveros  
and  
An Anatomical Study on Escape [Original Composition]**

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In this dissertation, I explore how the notational content of the score document can be a catalyst for the formation of a professionalized performer's subjecthood. Verbal notation is an extreme example of a kind of Western art music composition that allows for subject formation. In verbally notated scores, Cartesian mind/body binary performers become practitioners, ones that assume the roles of composer, performer, and audience, often simultaneously. When performers become practitioners, the subjecthood so formed repairs the damage of the Cartesian mind/body binary laced into musical training. Repair here moves well beyond Elizabeth Spelman's definition of the term (from her book *Repair* (2002)), which focuses on the process of returning something to its original function. Rather, a performer's move into a composer's or audience member's role allows them to realize selfhood in an entirely different manner than in conventionally notated scores. I argue that verbal scores facilitate the emergence of two types of selfhood. The fluidity of roles forms the first type of score-facilitated selfhood, a repaired, formerly Cartesian, performer. I show how a Cartesian performer (a body to a Cartesian composer's mind) is repaired into a performer and constructed by these scores through an analysis of listening—as an embodied process of attention, interpretation, and understanding—and time—as a recognized labor and embodiment of the present, the past, and the future. The second type of selfhood, a practitioner-self, is formed through the perspective of embodied self-awareness. Through exploration of notational components that facilitate awareness, I show how a practitioner is formed through

models of attention. I focus my analysis on two verbally notated works— Pauline Oliveros’s *Breaking Boundaries* (1996) and Jennifer Walshe’s *THIS IS WHY PEOPLE O.D. ON PILLS* (2004). Through these two analyses of self, I demonstrate how verbal notation can facilitate a professionalized performing person’s repair and self-formation.

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## Preface

This dissertation is dedicated to my family who has always encouraged my ambition and interests.

**To my mother**, who in her ‘retirement’ has flown around the country to see my work performed.

**To my father**, who taught me to always speak up for myself and be a squeaky wheel.

**To my older sister**, whose steadfastness to call me every Sunday whether or not I picked up the phone was a strength I hope to develop.

**To my twin**, for putting up with my panicked phone calls throughout grad school asking for a paper, abstract, or grant application to be looked over.

**To my grandfathers**, who taught me to love tea, history, and very bad puns.

**To my grandmothers**, one gone before I knew her and the other whose love of theater and theatricality has made it into my own work.

**To all my aunts, uncles, and cousins**, who are supportive even if they are not quite sure what I do.

There is no way I could have accomplished anything without your support and care!

Love with all my heart,

Laura Schwartz

(2/25/19)

## 1.0 Introduction

In contemporary Western music, the person most immediately associated with the written score (sheet music) is the composer. The composer writes the work; therefore, it is typically viewed as an expression of the composer. Yet written scores also suggest information about their anticipated performers. The score's notation implies, among other things, aspects of the performer's personhood: for example, what kinds of body the performer needs to have to execute the necessary techniques or what languages they should know to read the verbal instructions. Embedded within much conventionally notated contemporary music (notes, clefs, staff system, etc.) is a prescription of the kind of performers' selves that are required for the music to be played 'correctly.' However, verbally notated scores—scores that use written language as their main way of conveying information—often create a different, guiding scenario where the performer is meant to cultivate their own prescription of selfhood. By using text instead of sound-prescribing notations, verbally notated scores involve an ambiguity that allows for a variety of interpretations based on the performer's background. As each performance result is different, producing an overarching theory of verbal notation is distinctly difficult. When looking at variables deemed important by conventional notation e.g. specific pitch or duration, verbally notated scores seem inconsequential. In creating my analysis and theory of repair of a Cartesian self and self-formation through verbal notation, I shift the variables of importance aligning them with aspects of the scores that are highlighted by the notation.

John Lely proposes a unifying analytical framework specific to these types of scores in John Lely and James Saunders, *Word Events: Perspectives on Verbal Notation* (2012). Indeed, I

even draw from Lely in using the nomenclature “verbal notation,” which he defines as scores that use a significant amount of prose as their main notational feature. Historically, these scores have had many names — event scores, theater pieces, text scores, graphic scores, prose scores, or indeterminate scores.<sup>1</sup> Verbal notation as a compositional technique was categorized under general indeterminacy, which also placed most verbally notated scores under the genre of indeterminacy. Indeterminacy is an outcome of scores, while verbal notation is a technique employed within scores (that often results in indeterminate outcomes). All outcomes of scores live on a spectrum of indeterminacy, because a human performance is variable.<sup>2</sup> Notational components or techniques of an indeterminate score can include verbal notation (words, text, prose), graphic notation (images for interpretation), or conventional notation (the five-line staff system of Western notation). Verbal notation itself is not inherently indeterminate. However, in certain circumstances, verbally notated scores can create a performance where traditionally controlled variables of music composition—such as sonic materials, pitch, sound sources, instrumentation, and duration—are less determined than in “common practice” music. Not all verbal scores are indeterminate in outcome.<sup>3</sup> In this dissertation, verbally notated scores could also be labeled as graphic scores, because verbally notated scores often include a graphic presentation. However, a graphic *presentation* as an

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<sup>1</sup>For sources using these different types of terminologies see: Hugo Cole, *Sounds and Signs: Aspects of Musical Notation* (New York, NY: Oxford University Press, 1974); Gerald Warfield, *Writings on Contemporary Music Notation: An Annotated Bibliography* (Ann Arbor, MI, Music Library Association, 1976); Kurt Stone, *Music Notation in the Twentieth Century: A Practical Guide* (New York, NY: W.W. Norton & Company, 1980); Virginia Anderson, “The Beginning of Happiness: Approaching Scores in Graphic and Text Notation,” from *Sounds & Score: Essays on Sound, Score and Notation*, Orpheus Institute Series, Paulo de Assia, William Brooks, and Kathleen Coessens, eds. (Belgium: Leuven University Press, 2013); and Cat Hope, “Wording New Paths: Text-based Notation in New Solo Percussion Works by Natasha Anderson, Erik Griswold, and Vanessa Tomlinson,” *Contemporary Music Review*, vol. 36, no.1-2 (September, 2017):36-47.

<sup>2</sup>I specify human musician here because a computer performer may be able to produce the most non-variable sonic outcome of a score.

<sup>3</sup>For examples of non-indeterminate verbally notated scores see Heloise Gold’s *Deeply Listening Body: A Handbook of Movement Exercises, Meditations, & Improvisation* by (Kingston, NY: Deep Listening Publications, 2008), 21-44.

arrangement or design of the score (for an example of a verbally notated score with a graphic presentation such as Gerard Montague's piece *Kristallnacht*)<sup>4</sup> is qualitatively different from what is generally discussed as graphic notation, in which — graphics provide the primary object of interpretation (see Laura Toxværd's collection of graphic scores).<sup>5</sup> In *Breaking Boundaries* (1996) by Pauline Oliveros and *THIS IS WHY PEOPLE O.D. ON PILLS* (2004) by Jennifer Walshe, the focus of the verbal notation is to fuel ambiguity and self-formation in the individual performer. This ambiguity is fueled by elements of improvisation written into the verbal notation which Tracy McMullen suggests, in reference to Pauline Oliveros's work, as foundational for ideas around the self into "impermanence, intersubjectivity, corporeality."<sup>6</sup> I explore these factors in my analysis of Oliveros's and Walshe's works.

There have been many creative responses, what I call *allusive* analysis, to the challenge of creating verbally notated scores.<sup>7</sup> Many of these lie on the edges of music analysis, e.g. poems, inkblots, paintings, extended self-reflexive commentaries, and allusive scores. Virginia Anderson has categorized verbally notated scores into two main categories: *allusive*—conceptual/ambiguous scores that do not refer to specific actions and *instructional*— which read like recipes or DIY

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<sup>4</sup>See Gerard Montague's piece *Kristallnacht*: Theresa Sauer, *Notations 21* (New York, NY: Mark Batty Publisher, 2009), 154-155.

<sup>5</sup>Laura Toxværd's, *Compositions: 18 Graphic Scores* (Denmark: Forlaget Spring, 2016).

<sup>6</sup>Tracy McMullen, "Subject, Object, Improv: John Cage, Pauline Oliveros, and Eastern (Western) Philosophy in Music," *Critical Studies in Improvisation*, vol.6, no2 (2010):1, 6-9.

<sup>7</sup>An *allusive* analysis creates a poetic resource like a poem or a performance. It can be conceptualized as a possible form of playing the score as the analysis is a product of the score provoking the analyst into creative action. Despite their initial popularity, these allusive analyses were not viewed as a significant and valuable response to music theory scholarship when examining this genre and as a respected scholarly response to score study they have fallen out of favor. A few examples of an *allusive* score are: Benjamin Boretz, "If I am Musical Thinker" *Perspectives of New Music*, vol. 20, no1/2 (Autumn, 1981- Summer,1982): 464-517.; Elaine Barkin, "Wordsworth," *Perspectives of New Music*, vol. 22, no1/2 (Autumn, 1983 -Summer,1984): 247-252.; and Elaine Barkin, "Four Texts," *Perspectives of New Music*, vol. 23, no1 (Autumn- Winter, 1984): 98-107.

instructional sets.<sup>8</sup> This dissertation focuses on *instructional* instrumental scores.<sup>9</sup> I am looking at the document rather than a critical response to the document, therefore analysis of *allusive* scores is outside the scope of this dissertation.<sup>10</sup> Instead, I will analyze how such scores shape a performer's self within the performance space. I explore the kinds of individual selfhood that professionalized performers can cultivate through the practices of listening and temporality embedded in a verbally notated score. I draw on theoretical inspiration from feminist philosophies of selfhood, embodiment, and experience.<sup>11</sup> These philosophies challenge Cartesian models of selfhood and set out reparative possibilities for self-formation. Specifically, I work with a modified version of Elizabeth Spelman's ideas of repair in *Repair: The Impulse to Restore in a Fragile World*.<sup>12</sup> Spelman argues that repair is brought on by damage and that the repair process attempts to return, restore, or refurbish the past damage. Within my modified version of repair, an initial split causes damage and the repair process attempts to return or restore the damaged actor to a past that is both real and imagined. In the case of art music, the damage occurred when the job of performer (body) and composer (mind) separated into specialized fields in the nineteenth century. Lydia Goehr has discussed how in the nineteenth century, the idea of the heroic composer and the

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<sup>8</sup>Anderson, "The Beginning of Happiness: Approaching Scores in Graphic and Text Notation," 132-133.

<sup>9</sup>However, I separate these from verbally notated spoken narration pieces like those contained in John Cage's *Notations* (1969). Verbally notated spoken narration pieces do not employ the same kinds of pre-performance processes that the verbally notated works I have chosen to focus on employ. The spoken narration pieces generate meaning from the spoken words, whereas the pieces I am looking at generate meaning as an interior process that is exteriorized in the performance. In short, in narration pieces the practitioner speaks and read the same information—language reading skills are required and processing the language is not— while in instrumental scores processing the instructions is a requirement of performance.

<sup>10</sup>Anderson, "The Beginning of Happiness: Approaching Scores in Graphic and Text Notation," 132-133.

<sup>11</sup>Hasana Sharp and Chloë Taylor eds., *Feminist Philosophies of Life* (Chicago, IL: Mc-Gill Queen's University Press, 2016), Rafael Winkler, ed., *Identity and Difference: Contemporary Debates on the Self* (Switzerland: Palgrave Macmillan, 2016), Erin McCarthy, *Ethics Embodied: Rethinking Selfhood through Continental, Japanese, and Feminist Philosophies* (Lanham, MD: Lexington Books, 2010), Stacy Alaimo and Susan Hekman, eds., *Material Feminisms* (Bloomington, IN: Indiana University Press, 2008) and Margaret A. McLaren, *Feminism, Foucault, and Embodied Subjectivity* (Albany, NY: State University of New York Press, 2002).

<sup>12</sup>Elizabeth V. Spelman, *Repair: The Impulse to Restore in a Fragile World* (Boston, MA: Beacon Press, 2002).

servant performer began to emerge.<sup>13</sup> From this split (which I will investigate further below) stemmed an unequal power structure where performers acted in service to the composer's scores. As concert etiquette became standardized toward its modern iteration of silence (during performance) in the concert hall, the role of an audience member also emerged in conjunction with this split. A Cartesian Audience member is a silent observer who listens to the composer's voice as enacted by the performer. I use the terminology of repair within my analysis because the roles a Cartesian performer, a Cartesian composer, and a Cartesian audience member play do not disappear, but are appropriated, merged, and repaired into new versions of selfhood. In enacting verbally notated scores through a split legacy, the performer experiences and embodies a process of repairing a Cartesian selfhood.

Starting in the 1960s, many composers placed considerable power back into the hands of the performer by giving them control over parts of the compositional process (for example, the duration of the piece, order of events, harmony, etc.), repairing some of the ideological split between composer and performer. Verbally notated scores are one extreme example, as they give both compositional and an audience member's listener roles to performers. Composers using verbal notation can involve the performer in the compositional process thereby also participating in repairing the unequal relationship between composer and performer without discarding traditional roles altogether. In the scores by Oliveros and Walshe that this dissertation focuses on, composers, performers, and audience members retain some part of their historically separate and specialized characteristics. The remaining legacies of separation are indicated in the score through

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<sup>13</sup>Goehr, *The Imaginary Museum of Musical Works: An Essay in Philosophy of Music* (New York, NY: Oxford University Press, 2007).

means such as: the composer's name as copyright holder of the material; direct address of a performer who is a separate from the composer by using second person and/or ambiguous pronouns; and indications of an audience beyond the performer's self. There are questions of agency imbedded within these pieces. Parsing the explicit incorporation and recognition (or lack thereof) of practitioners as composers is not the primary focus of this dissertation. Rather, this dissertation and its analyses shift the question from *how much* musical agency does each participant (composer, performer, or audience member) have to *what* a notationally embedded self-formation practice achieves beyond agency.<sup>14</sup>

I focus on *instructional* instrumental pieces written in the 1990-2000s. By this time, the concept of verbally notated scores as a notational/conceptual system was not new and had been explored for at least thirty years.<sup>15</sup> My exploration of subject formation in contemporary music takes the form of an analyses of two pieces—Pauline Oliveros's *Breaking Boundaries* (1996) and Jennifer Walshe's *THIS IS WHY PEOPLE O.D. ON PILLS* (2004) and the two different versions of subjecthood they can create—a repaired Cartesian performer (a performer) and/or a practitioner.

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<sup>14</sup>Verbally notated scores serve a similar function in facilitating self-formation which Judith Butler discusses in the chapter "Violence, Mourning, Politics" from *Precarious Life* (New York, NY: Verso, 2004), 19-49.

<sup>15</sup>Musicians/performers/composers involved in the Fluxus movement were invested in creating instructional verbally notated scores in 1960s that were usually categorized as event scores see: George Brecht, *Water Yam* (Germany: Fluxus, 1963) and Yoko Ono, *Grapefruit* 1964 reprint (New York, NY: Simon & Schuster, 2000).

## 1.1 *Breaking Boundaries* (1996) & *THIS IS WHY PEOPLE O.D. ON PILLS* (2004)

For this dissertation, I chose to analyze works by Pauline Oliveros and Jennifer Walshe, because of their generational separation, their non-dismissal of gender as a part of musical life,<sup>16</sup> and their varied notational concerns. Oliveros's compositional work spans the best-known beginning of multiple uses of verbal notation in 1960s American compositional practice through the 1990s.<sup>17</sup> Oliveros used verbal notation throughout her career in her theatrical, instrumental, and meditative music pieces.<sup>18</sup> In the 1970s at University of California, San Diego, she focused on what she called meditative music (instead of her original focus on electronic music) to cope with and reconnect to others during the turmoil of the Vietnam War, student protests, and assassinations of Martin Luther King and Robert Kennedy. She says with this shift she began her life-long practice of introspection.<sup>19</sup> She called her philosophies of meditative music "Deep Listening" and founded the Center for Deep Listening at Rensselaer Polytechnic Institute in update New York. Her techniques continue to be taught today in an online certification program offered by the school. Oliveros also wrote extensively about Deep Listening practices and on topics related to music as an embodiment of self-awareness.<sup>20</sup> As a basis for my analysis, I draw on *Deep Listening: A*

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<sup>16</sup>Pauline Oliveros, "And Don't Call them 'Lady' Composers," *New York Times*, September 3, 1970 and Michael Dervan's article on Jennifer Walshe, "Men Just Get Away With Being Composers. We Have to Do This Activism and Keep Composing: Irish Born Composer Jennifer Walshe on Score, Made-up History, and Globalization," *The Irish Times*, February, 25, 2019.

<sup>17</sup>Christopher Fox, "Opening Offer or Contractual Obligation? On the Prescriptive Function of Notation in Music Today," *Tempo*, vol 68, no. 269, (2014): 14-16.

<sup>18</sup>A collection of her text scores from 1970-2010 can be found in *Anthology of Text Scores*, Pauline Oliveros, (Kingston, NY: Deep Listening Publications, 2013).

<sup>19</sup>Zenia Cleigh, "All Sounds Are Music," *San Diego Magazine*, July 1979, 224 and Pauline Oliveros, "My 'American Music': Soundscape, Politics, Technology, Community," *American Music* vol 25, no.4, (Winter 2007): 392-394.

<sup>20</sup>Oliveros's collected writings are: *Software for People: Collected Writings 1963-1980*. (Sharon, VT: Smith Publications, 1984); *The Roots of the Moment: Collected Writings 1980-1996* (New York, NY: Drogue Press, 1998); and Lawton Hall, ed., *Sounding the Margins: Collected Writings 1992-2009* (Kingston, NY, Deep Listening



*Composer's Sound Practice* a book that articulates Olivero's stance on music and self from around the same time period as *Breaking Boundaries*.<sup>21</sup>

Born in 1974, Jennifer Walshe is from a generation of composers who grew up with the possibility of influence from Pauline Oliveros's work.<sup>22</sup> By choosing Walshe's score for analysis we can see how a different generation of composers is approaching verbal notation. Walshe is hailed as a contemporary heir to the Fluxus and Dadaist movements.<sup>23</sup> The Fluxus movement, which I discussed earlier, is deeply connected to verbal notation. Unlike Oliveros (after her turn towards meditative works), most of Walshe's compositional catalogue is not verbally notated. However, the care Walshe uses in deciding which kind of notation will create the specific performative atmospheres for a piece is why I chose her work for analysis.<sup>24</sup> Walshe's work also contains self-formative elements, which can also be found in her 2016 program note, "The New Discipline."<sup>25</sup> Walshe writes:

The composer doesn't have aspirations to start a theatre group - they simply need to bring the tools of the director or choreographer to bear on compositional problems, on problems of musical performance. This is the discipline - the rigour of finding, learning and developing new compositional and performative tools. ... Maybe what is at stake for the New Discipline is the fact that these pieces, these modes of thinking about the world, these compositional techniques - they are not "music theatre", they \*are\* music. Or from a different perspective, maybe what is at stake is the idea that all music is music theatre.<sup>26</sup>

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Publications, 2010). Her writings on that contain aspects musing on awareness are: "Tripping on Wires: The Wireless Body: Who is Improvising?," *Critical Studies in Improvisation/Études critiques in improvisation* vol 1, no.1, (2004): 1-7, *Deep Listening: A Composer's Sound Practice*. (New York, NY: iUniverse, Inc., 2005); "My "American Music": Soundscape, Politics, Technology, Community," *American Music* vol 25, no.4, (Winter 2007): 389-404; and "The Collective Intelligence of Improvisation," in *Arcana V: Music, Magic, and Mysticism*, John Zorn ed. (New York, NY: Hips Road, 2010), 292-296.

<sup>21</sup>Hall, *Sounding the Margins* and Oliveros, *Deep Listening*.

<sup>22</sup>"Jennifer Walshe: Biography," Milker, Accessed April 6, 2019, <http://milker.org/jenniferwalshebiography>

<sup>23</sup>Bob Gilmore, "Don't Do: Permission Isn't—The Music of Jennifer Walshe," *The Journal of Music In Ireland*, vol. 7, issue 4 (2007): 22 and Michael Dervan, "A Fantastic Early History of the Irish Avant-Garde: What You Haven't Heard of Zaftig Giolla or the Guinness Dadaists? Let Jennifer Walshe Enlighten You," *The Irish Times*, February 4, 2015.

<sup>24</sup>Bob Gilmore, "Don't Do: Permission Isn't," 22-23.

<sup>25</sup>Jennifer Walshe, "The New Discipline," from *Audio Culture: Readings in Modern Music*, Revised edition, Christopher Cox and Daniel Warner, eds.(New York, NY: Bloomsbury Academic, 2017), 342-343.

<sup>26</sup>Jennifer Walshe, "The New Discipline," Milker, Accessed January 30, 2019, <http://milker.org/the-new-discipline/>

Within the program note, Walshe argues for a practice of musical creation that brings awareness to performer's selves as contained within a physical and contextual reality, and that composers must be aware of what they ask of performers as people in the same manner that directors of theatrical works are taught to view actors. In her own work, Walshe carefully considers her score notation making sure that it recognizes the performers' bodies by using the 'New Discipline' as a pedagogical strategy. The recognition of bodies and self-formation is apparent even in Max Erwin's dismissive critique of 'the New Discipline,' where he states that the New Discipline is "a rarefied study of self-cultivation" and has the "inability to distinguish people and performers," two comments that are central to my analysis in this dissertation.<sup>27</sup> Walshe's recognition of performers as selves within composition allows her verbally notated work to bring the self into the realm of the imaginary (a concept that is explored later in this dissertation).

I chose Pauline Oliveros's score *Breaking Boundaries* as a representation of structuring practitioner awareness from a composer deeply embedded in the practice of using verbal notation. Prior to this work, Oliveros had been using verbal notation for at least twenty years. Therefore, the solidification of Oliveros's compositional and philosophical careers resonates with the self-formative qualities that the score embodies making it an optimal choice for an analytical investigation of self-formation and repair through verbal notation. Her verbally notated piece *Breaking Boundaries* provides a list of actions for the performer. The performance list teaches the practitioner to cultivate an awareness of their own concepts of consonance and dissonance through listening. The ambiguity of not specifically defining consonance and dissonance in the score allows for and even forces a practitioner's active personalization and self-reflection.

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<sup>27</sup>Max Erwin, "Wet Hot Kranichstein Summer: Darmstadt 2016," *Tempo* vol. 71, issue 279, (January 2017): 89-90.

Walshe's piece *THIS IS WHY PEOPLE O.D. ON PILLS*<sup>28</sup> (2004) is a verbally notated piece originally printed on a white t-shirt.<sup>29</sup> The title of the piece is a quotation from a chorus in the Handsome Family song, "Weightless Again."<sup>30</sup> The song uses the tragedy of white colonial settlement on first nations land as a metaphor for no longer feeling love in a relationship with a partner, with a yearning for the past. The full title of Walshe's solo and ensemble versions of the piece—*THIS IS WHY PEOPLE O.D. ON PILLS/AND JUMP FROM THE GOLDEN GATE BRIDGE*—are the avenues that the original singer suggests returning to memories, so they can feel weightless again. Walshe's score similarly makes use of memory as a point of creation for the musician. Instead of feeling weightless again, musician's memories are turned into a self-repairing or a self-forming experience. The suicidal undercurrent of "Weightless Again," is apparent in Walshe's chosen piece title, *THIS IS WHY PEOPLE O.D. ON PILLS*. The title suggests that the piece itself is an answer to why people o.d. (overdose) on pills. The piece forms and repairs the self through interactions with embodied memories. Perhaps, then Walshe's piece answers that it is due to interacting memories of a contrafactual past in the present that account of suicidal fantasies as the song "Weightless Again" suggests.

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<sup>28</sup>Using the title *THIS IS WHY PEOPLE O.D. ON PILLS* indicates that it is the solo performance version of this piece is the one I am analyzing in this dissertation. The ensemble version of the piece is called *AND JUMP FROM THE GOLDEN GATE BRIDGE*. – from *Notations 21*, Theresa Sauer, (New York, NY; Mark Batty Publisher, 2009), 269.

<sup>29</sup>The score printed t-shirt is mentioned in two interviews about her music: one via skype from Jack Sheen (this interview is done in 2016, because she mentions it being twelve years since the piece was written) from *ddmmyy* in London. Accessed October 9, 2017. <http://www.ddmmyyseries.com/interviews/Interview-with-Jennifer-Walshe>; and in an earlier interview conducted by James Saunders via email between May 5 and December 2004 and edited in 2008 found in James Saunders, *The Ashgate Research Companion to Experimental Music* (Burlington, VT: Ashgate Publishing Company, 2009), 348. As well as, an image of the score printed t-shirt can be found on her Soundcloud recording of the piece: Jennifer Walshe, "THIS IS WHY PEOPLE O.D. ON PILLS (2004)," *SoundCloud* posted 2016, Accessed January 22, 2019. She has also discussed the state of the t-shirt on her twitter. "Make a skateboarding piece, score is t-shirt, loads of lovely people play it, now it's in a laundry bag bc [because] yr [your] Ma has been sleeping in it[.]" Jennifer Walshe, *Twitter*, December 7, 2018. Accessed January 22, 2019.

<sup>30</sup>Walshe, "THIS IS WHY PEOPLE O.D. ON PILLS," 269.

Walshe draws her poetic prose from Iain Borden's book *Skateboarding, Space and the City: Architecture and the Body* (2001). Borden's book articulates that the act of skateboarding simultaneously embodies and produces a reproduction of image, as embodied video and photography, and architecture.<sup>31</sup> Walshe's piece is flush with the idea of capturing some of the microcosm of complexity that is skateboarding and provides a sonic manifestation of the embodiment of memory, imagination, and skating the architecture of the score. In the score, Walshe playfully instructs the performer to learn to skate and then create an internal scenario where they create an imagined self—the best skateboarding version of themselves—to skate a path through their instrument. The cultivation of the kinesthetic experience of skateboarding is prescribed by Walshe through a list of performance instructions similar to Oliveros's. Walshe's piece prompts performers to explore the boundaries of how a self can be expanded and redefined into an imaginary self using verbal notation.

In the analyses of *Breaking Boundaries* and *THIS IS WHY PEOPLE O.D. ON PILLS*, I posit my first selfhood analysis of a repaired Cartesian self on concepts of listening and time that I will define in the upcoming sections. I posit my second selfhood analysis on the stimulation of awareness through instructional address, a third personal clock, and pattern observation. Through these two selfhood analyses, I argue that verbal notation facilitates a Cartesian performer's repair and practitioner's self-formation. I use practitioner here instead of a Cartesian performer. The distinction is important as performers are Cartesian selves based along an unequal relationship between composers/performers; while practitioners are unsplit selves that perform aspects of

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<sup>31</sup>Iain Borden, *Skateboarding, Space and the City: Architecture and the Body* (Oxford, UK: Berg Publishers, 2001), 124-125.

composer, performer, and an audience member while interacting with a score but are not deeply connected to these roles. In discussing practitioners in this dissertation I am interested in how they generate their own selfhood, rather than their relationship to other aspects of music creation. The distinction between a Cartesian performer and a practitioner is discussed in greater detail in the following sections. Each of these roles of Cartesian performer, repaired performer, and practitioner are points along a spectrum of self-repair and production that fluidly occurs within a musician. In this dissertation, I am outlining two end points of a spectrum of self-formation and repair in order to show how through enacting verbally notated scores, Cartesian performers and practitioners become different kinds of individual selves. In laying the groundwork for a future project that theorizes music notation as a key player in performer's and practitioner's self-repair and formation, my dissertation opens discussions on embodiment and experience.

### 1.1.1 The Self and Cartesianism

The self, within a Western philosophical and ideological context, is a construction.<sup>32</sup> It is an amalgamation of the socially important variables a consciousness must possess to be recognized by society as human.<sup>33</sup> The self that the music of verbally notated scores strives to instantiate, is a repaired version of the Cartesian self. A Cartesian self is a binary self, split into two unequal parts of mind and body. Within the Cartesian self also known as a mind/body binary, each part is identified with a distinctive role. The distinctive role that the parts of self play are also gendered

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<sup>32</sup>Shaun Gallagher, "Phenomenology and Embodied Cognition," from *The Routledge Handbook of Embodied Cognition*, Lawrence Shapiro, ed. (New York, NY: Routledge, 2014), 13-16.

<sup>33</sup>Charles Taylor, *Sources of the Self: The Marking of Modern Identity* (Cambridge, Massachusetts, 1989), 5.

in a masculine and feminine binary. As Lucy Green notes, in a patriarchal system the mind is gendered with masculinity: strength, superiority, logic, domination, and interiority as trans-physical, while the body is gendered with femininity: weakness, inferiority, feeling/emotions, submission, and exteriority as physical.<sup>34</sup> The inequality of the halves is demonstrated internally and individually by the self through the Cartesian notion that the mind is a consciousness that controls the body. The inequality is demonstrated externally and communally in a patriarchal context where men (masculinity/mind) control women (femininity/body).

In music, the Cartesian self manifests in the separation of labor between performers and composers. The Cartesian selves' internal and external separation between mind (masculinity) and body (femininity) remain. As Edward Cone states and Christine Ammer's research suggests, composers are and have historically been located within the mind (masculine) category and performers in the body (feminine) category.<sup>35</sup> The distinction between mind and body occurs even in discussions of verbal notation as John Lely outlines in *Word Events*, through what Lely refers to as "mental processes." He defines certain "mental processes" as "our internal sensory experiences, which do not directly bring about changes in materials."<sup>36</sup> He uses THIS IS WHY PEOPLE O.D. ON PILLS as an example, focusing on its processes of learning and meditation.<sup>37</sup> To Lely, mental processes are intellectual pursuits that disconnect mind and body. However, the processes of meditation and learning are not disembodied or disconnected in THIS IS WHY PEOPLE O.D. ON PILLS. Walshe uses the processes of learning and meditation directly in

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<sup>34</sup>Lucy Green, *Music, Gender, Education*. (New York, NY: Cambridge University Press, 1997), 14-15.

<sup>35</sup>Edward T. Cone, *The Composer's Voice*. (Berkeley, CA: University of California Press, 1974), 157 and Christine Ammer, *Unsung: A History of Women in American Music*. (Westport, CT: Greenwood Press, 1980), 74-76.

<sup>36</sup>John Lely and James Saunders, *Word Events: Perspectives on Verbal Notation* (New York, NY: Continuum, 2012), 13.

<sup>37</sup>Lely and Saunders, *Word Events*, 14.

contextual conjunction with embodied language. Walshe writes, “Learn to skateboard, however primitively.”<sup>38</sup> Learning here is directly linked to skateboarding, a physical skill. When she asks the practitioner to, “Re-learn your body’s weight, muscles, bones, geometry, abilities, flash-points, afresh,”<sup>39</sup> she reminds the practitioner that learning in this context is an embodied process. When she directs the practitioner to, “Meditate on pressure, torque, weight, movement, air, light, space, lines,”<sup>40</sup> she directly links physical space and the mind. The directed actions refer to external presences that can be felt by the practitioner as they are learning to skateboard and the physicality of remembering. Walshe composes Lely’s mental processes in conjunction with physical actions or recognition of environmental space. In doing so, she conjures imagined realities that pertain to embodied memories. Lely claims that mental processes do not bring about changes in materials. Lely’s materials are the resulting sounds from the performance, the ‘music,’ which is separated from the musician. But Walshe’s piece shows that learning and meditation create an embodied practice that directly enfolds the resulting sound. In her music, the performer cannot be separated from the music. Therefore, changes in the performer’s self produce changes in the resulting sounds.

Walshe, herself, recognizes the role of embodied practice in music. She writes:

Perhaps we are finally willing to accept that bodies playing the music are part of the music, that they’re present, that they’re valid and they inform our listening whether subconsciously or consciously. That it’s not too late for us to have bodies.<sup>41</sup>

The separation between internal (mind) and external (body) have a specific relationship to ideas of subjectivity.

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<sup>38</sup>Walshe, “THIS IS WHY PEOPLE O.D. ON PILLS.

<sup>39</sup>Walshe, “THIS IS WHY PEOPLE O.D. ON PILLS.

<sup>40</sup>Walshe, “THIS IS WHY PEOPLE O.D. ON PILLS.

<sup>41</sup>Walshe, “The New Discipline,” 343.

### 1.1.2 The Interior & Interiority

The idea of the generation of subjectivity as stemming from an interior or from interiority provided a foundation for Western art music to build an unequal partnership between performers and composers. According to Ewa Lajer-Burcharth and Beate Söntgen interiority has been linked to generating subjectivity and subjecthood through four loose architectural categories: 1) as a literary self-reflexivity through confession wherein the self is articulating an inner structure through autobiography; 2) as a pictorial experience of interiors where the interior of self is an observable visual through a three dimensional illusionary rendering of architectural interiors in art work; 3) as an architecture that creates domestic interior individual spaces through the emergence of houses built with interior private spaces; and 4) the mind as the interior of the self from Freud and the psychoanalytical tradition through creation of the psychoanalytic model.<sup>42</sup> Western art music and ideas of architectural subjectivity intersect within viewing of interiority as self-confessing, a private space that transcends beyond public space, and as an aspect generated by the mind.

As a concept originating within the mind, Jonathan Roffe writes that interiority has been “indexed to transcendent unities, things that have no necessary connection to anything else, and which transcend the external world around them.”<sup>43</sup> It is an internal resonator that reverberates when reading, remembering, or writing music. In music these transcendent qualities are moved away from the interpretation of reading and been firmly within a creational role of a composer. In

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<sup>42</sup>Ewa Lajer-Burcharth and Beate Söntgen, eds., *Interiors and Interiority* (Berlin, DE: De Gruyter, Inc., 2015),1-5.

<sup>43</sup>Jonathan Roffe, “Exteriority/Interiority,” from *The Deleuze Dictionary Revised Edition*, Adrian Parr, ed.,(Edinburgh, UK: Edinburgh University Press, 2010), 97.



*The Composer's Voice* (1974), Edward Cone writes that to compose is “to control this inner voice.”

<sup>44</sup> In this older/more conventional view, composition of music comes from the interior of the composer's mind. A composer's mind and musical expression is linked to transcendence. Performers, then, are framed as beings of physicality and exteriority that can only access transcendence if they can access the interior of a composer's self. For performers, their duty is an exteriorization of a transcendent experience (mediated through the object of the score) that an audience member can use to access memories and the past.<sup>45</sup> Exteriorization in this context is refers to the performance—the act of making composer's interior creation audible and vibrational. A transcendent experience is one where the listeners transcend from their bodies into a different plane of existence while listening to the music. A performer's duty, then, was to create a transcendent experience for an audience member while aurally modeling their own transcendence.<sup>46</sup> Therefore, the inner voice and the mind of the composer are the keys that unlock the interiority of transcendent experience through a performer's physicality. A performer's Cartesian self was remodeled based on the interior as a site for transcendence production.

A version of interiority lingers in the separation and service of performer's and composer's inner voices. Conventionally notated scores rely on notational techniques of exterior realization rather than introspection to form performers' selves.<sup>47</sup> Composers create an embodiment of interiority when they create scores as an exteriorized documentation of their inner voice. The repair

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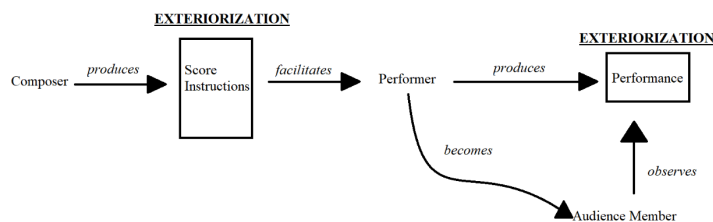
<sup>44</sup>Cone, *The Composer's Voice*, 157.

<sup>45</sup>Alexander Stefaniak, “Clara Schumann's Interiorities and the Cutting Edge of Popular Pianism,” *Journal of the American Musicological Society*, vol. 70, no. 3, (Fall 2017):701, 705-706, 757.

<sup>46</sup>Even if a performer did not have a transcendent, out of body, experience, their ability to create a convincing performance of transcendence was more valuable than their own personal experience.

<sup>47</sup>A more thorough argument of conventional score notation as prescriptive rather than descriptive can be found in the **Models of Attention: Awareness** section of this dissertation.

of a performer's inner voice relies on the embodied performance of their own inner voice, not the composer's voice. Verbally notated scores emphasize a performer's potential to possess their own inner voice. Verbally and conventionally notated scores give the performer a pathway to creating and exteriorizing their own inner voice through sound. Although a performer is given a great deal of specific information from a composer in both score types, I am not arguing that conventional scores do not allow for a performer to exteriorize their own voice. Rather, I argue that the process of exteriorization for a performer's inner voice is embedded directly as a notational focal point within verbally notated scores. As the process of repair can only take place after the damage occurs, the damage in the situation of the performer/composer relationship is a perceived lack of engaging the performer's own inner voice that may stifle their ability to personally embody transcendence. Verbally notated scores repair a troubled relationship between a composer's inner voice, a performer's inner voice, and an audience member's observational role. The repair creates an avenue for self-formation that sidesteps a relational mind/body binary selfhood as displayed in Figure 1 below.<sup>48</sup>

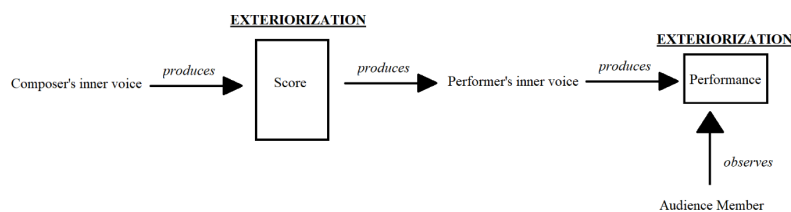


**Figure 1 Verbally Notated Score – Composer, Performer, and Audience Member Relationship**

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<sup>48</sup>There is yet another avenue for a performer's self-formation that sidesteps the mind/body binary. It involves semiotic analysis of the sonic product of performance. The exploration of yet another performance self contained within the roles of audience, composer, and performer is written about by Naomi Cummings in *The Sonic Self: Musical Subjectivity and Signification*, Advances in Semiotics (Bloomington, IN: Indiana University Press, 2000).

Yet internal and external expressions are present and coded within a binary value system. The practice of composition is a dominant expression of one's inner voice that then speaks through a performer's body.<sup>49</sup> Within a Cartesian self, composition as an internal expression is valuable and recognizable if the external expression is done by another.<sup>50</sup> Ideally, Cartesian composers need Cartesian performers to create a valued product. The Cartesian self is posited as a mutually beneficial symbiotic relationship where performers and composers are benefiting equally from one another's labor. The performer and the composer are the other's missing part. However, the value of the performers' labor and the composer's labor is different. As Charles Taylor points out in *Sources of The Self: The Making of Modern Identity*, the self (humanity) in the West is connected to autonomy.<sup>51</sup> The composer as a self can create scores (autonomous labor) within a Cartesian system. A performer does not and needs a composer's score (labor) in order to produce a performance (a performer's labor). In Figure 2, the relationship and chain of production between a composer's inner voice, a performer's inner voice, and an audience member's observational role is illustrated.



**Figure 2 Conventionally Notated Score – Composer, Performer, and Audience Member Relationship**

<sup>49</sup>Cone, *The Composer's Voice*, 157.

<sup>50</sup>Fred Everett Maus, "The Disciplined Subject of Music Analysis," from *Beyond Structural Listening?: Post Modern Modes of Hearing*, Andrew Dell' Antonio, ed., (Berkeley, CA: University of California Press, 2004), 26.

<sup>51</sup>Taylor, *Sources of the Self*, 12-13.

The symbiotic relationship between composer and performer within the Cartesian system is parasitic, while an audience member is only an observer of the composer and performer relationship. The composer gains from the labor of the performer, while the performer needs the composer to have a baseline existence. The audience member's role is to listen to the composer's voice exteriorized by the performer. In practice the parasitic relationship between composers, performers, and audience members is less extreme. Together they often form a shifting and dynamic collaborative relationship. However, the power structure of the relationship promotes the composer's self to be projected onto a performer's self to be listened to by audience members. So much so, that discussions of a musical work usually means a discussion of the physical document of the score. Furthermore, the "work" is always property of the composer. The performer is a conduit through which the "work" or labor speaks. The United States Copyright Office defines copyrightable material in their FAQ section as "... a form of protection grounded in the U.S. Constitution and granted by law for original works of authorship fixed in a tangible medium of expression."<sup>52</sup> Copyright covers both published and unpublished works."<sup>53</sup> To the United States Copyright Office "the work" must be tangible. The idea of what constitutes "the work" and authorship has been thoroughly interrogated in musicology.<sup>54</sup> "The work," however, a tangible

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<sup>52</sup>Jennifer Walshe is an Irish Composer and her work is subject to copyright along the E.U guidelines, which for the purposes of this dissertation the copyright law is not different enough to change the perspective on authorship and composition. As a composer, Walshe studied at in the United States at Northwestern for her graduate degree and was exposed to the United States version of composer and performer relationships.

<sup>53</sup>United States Copyright Office, "Copyright in General", Copyright.gov, accessed December 18, 2018. <https://www.copyright.gov/help/faq/faq-general.html#what>

<sup>54</sup>Goehr, *The Imaginary Museum of Musical Works*, William Weber, *The Rise of Musical Classics in Eighteenth-Century England: A Study in Canon, Ritual, and Ideology* (New York, NY: Oxford University Press, 1992), and "Looking Back at Ourselves: The Problem with the Musical Work-Concept.' From ed. Michael Talbot, *The Musical Work: Reality or Invention?: Liverpool Music Symposium I*. (Liverpool, UK: Liverpool University Press, 2000).

copyrighted document is legally considered to be property of the composer and publisher.<sup>55</sup> The United States Copyright Office also gives the owner of a copyrighted piece of music the “exclusive right to make copies, prepare derivative works, sell or distribute copies, and perform or display the work publicly” and “the right to make and distribute, or authorize, the first sound recording of a performance of the musical composition.”<sup>56</sup> The copyright owner has the legal rights to profit from the work of performance. Verbally notated scores are not considered music by the United State Copyright Office.<sup>57</sup> Verbally notated scores still can be copyrighted by the author/composer in a similar manner to conventionally notated scores, which gives the author/composer similar rights over performance, reproduction, and licensing of the work.<sup>58</sup>

### 1.1.3 Authorship & Agency

Authorship within the United States is valuable and powerful enough that the performing rights become a composer’s rights. American composers can gain royalties from performances of pieces they register as creators/owners through the two main performing rights organizations, ASCAP (American Society of Composers, Authors, and Publishers) and BMI (Broadcast Music INC).<sup>59</sup> Within ASCAP, the composer is paid for original labor that created the opportunity for

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<sup>55</sup>United States Copyright Office, “Copyright in General”, Copyright.gov, accessed December 18, 2018. <https://www.copyright.gov/help/faq/faq-general.html#what>

<sup>56</sup>United State Copyright Office, “Copyright Registration of Musical Compositions,” *Circ. 50* (September, 2017): 1.

<sup>57</sup>United States Copyright Office, “Subject Matter and the Scope of Copyright,” from “Copyright Law of the United States: And Related Laws Contained in Title 17, of the United States Code,” *Circ. 92* (December 2016):4.

<sup>58</sup> Composers of verbally notated scores can gain royalties from performances of their works, but through the law those works are treated more like written poems than music compositions.

<sup>59</sup>It is important to note that within ASCAP of the live performance as property of the composer is the focus. The composer must be paid for original labor that created the opportunity for performance. So much so, that they do not cover the composer’s general copyright, including who may record and produce a CD or reproduce the score for profit. ASCAP licenses the music as performance. There must be the idea of liveness linked to bodies performing the work for ASCAP to insist upon royalties for a composer.

performance. ASCAP does not cover the composer's general copyright, including who may record and produce a CD or reproduce the score for profit.<sup>60</sup> Registering a work with the US copyright Office will cover these rights, but it is separate from ASCAP. ASCAP licenses the music as performance. Performances of the work pay royalties to the composer/publisher. This does not mean that the composer cannot collect or is not entitled to mechanical royalties. However, for ASCAP to insist upon royalties for a composer there must be the idea of liveness linked to bodies performing the work. It is a corporate assertion of authorship roles in music. The masculine coded self, the composer, has ownership/authorship over the products of the feminine coded self, the performer. The gendered assignments of composer and performer stem from gendered ideas of labor. Labor within a patriarchal system allows a masculine coded self to produce valuable work in the public sphere, while labor produced by the feminine coded self in the domestic sphere is less valued. As property of the man, the labor of the feminine coded self in service to the masculine coded self is required. The relationship between a composer (masculine) and a performer (feminine) is similar. Through ASCAP, the composer is paid for the labor of the performer. While the performer is benefiting from being paid by the performance venue, the composer continues gaining money from the performer's labor past the completion of the score—their labor. The legal rights define the composer as a full self or as one entitled to specific rights.

In verbally notated scores, the separation of labor is often blurred. The Cartesian performer—the body-centric self—becomes a performer, an equal self—both body and mind. The performer is repaired when they assume parts or all of roles/resources—given through the division of professionalized labor—as only for a composer, a performer, or an audience to enact or possess.

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<sup>60</sup>“Joining ASCAP”, [ascap.com](https://www.ascap.com/help/my-ascap-membership), accessed December 18, 2018. <https://www.ascap.com/help/my-ascap-membership>

The separate resource pools allow viewers to categorize and feel comfortable within the familiar stable hierarchy of a performance situation. A Cartesian performer's resources stem from exteriorizations, a performance. Within these resources, commodification of the body as an aspect of professionalization for musicians resonated through the aural and visual spectacle that they produced. In the ears and eyes of categorization, performers became disciplined selves and characterized as of body, involved in embodiment, contained within a specific time as the main interpreters of music. The composer's categorization stems from embodied interiorizations, in physical documents to which are attributed qualities of timelessness. Hence, the composer's ability to continually gain profit from a completed document or a recording. The compositional self is a commodification of a mind, out of body and out of time, as a score document. The compositional self containing attributes of the mind, is generally considered as the main creator of Western art music. Although composer's and performer's gendered representations sometimes overlap, in general the representations represent resources in separate professionalized fields. The shortcomings of Cartesian ideology are important to understand the imbalance of power and authority given to composers over performers. The key to the imbalance are questions of agency. Within music, the question of agency is a Cartesian question: who has more power or ability to be autonomous in an unequal situation? In the two scores I analyze, agency is about blurring preestablished roles. The agency imparted to the performer is the agency of the other roles. It is a compositional method that places a performer self in focus. As well as, I analyze the scores through the model of attention, a concept that is explored the model of attention section, to produce a different type of embodied self-awareness, a practitioner. A practitioner self is not focused on producing agency. Instead, they use models of attention to build individual awareness of lived experience.

## 2.0 Repairing the Cartesian Performer

In *THIS WHY PEOPLE O.D. ON PILLS* and *Breaking Boundaries*, the Cartesian performer is repaired into a performer. The repaired performer self works within a preestablished system of roles—composer, performer, and audience. The established roles and qualities attached to them—creator, producer, observer—resound with the negative inflections of anti-autonomy and dualistic systems.<sup>61</sup> However, a repaired self repurposes the negative inflections of a Cartesian performer, while maintaining abstracted values attached to creation, observation, and production. In *THIS IS WHY PEOPLE O.D. ON PILLS* and *Breaking Boundaries*, I explore how, through time and listening, shifting the values attached to creation/composer, observation/audience, and production/performer can generate a repaired performer, a self that can fill the perceived gaps of Cartesian performer with the roles of an audience and a composer.

## 2.1 Temporal Experience as Repair

I analyze the potentially self-formative qualities of temporal experience in two modalities of embodied time experience: the relationship of clock time (objective time) with the triple present

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<sup>61</sup>It is outside of the scope of this dissertation to explore the view of Cartesian thought as consistently negative. Viewing verbally notated scores as object that aid in repair, may point towards a Cartesian system as a negative system. However, a repaired performer still works within a role system based on Cartesian ideologies. A repaired performer is not an unethical version of selfhood. Idea of Cartesian selfhood as possibly positive selfhood has been thoroughly by Thomas Duddy in *Mind, Self and Interiority*, Avebury Series in Philosophy (Ipswich, Suffolk: Avebury, 1995).



paradox (subjective time), and time as document and labor. I use Russell West-Pavlov's description of the common-sense notion of time together with Paul Robinson's idea of the two clocks of opera to define clock time.<sup>62</sup> West-Pavlov describes time as "the measurement of successive scales of micro- to macro- durations (minutes, days, years) with universal validity." Objective time is conceived as a fixed measurement always moving forward, an indisputable constant on a human scale. However, the exactness of objective clock time is complicated by Paul Robinson's idea of a temporal simultaneity of the two clocks of opera.<sup>63</sup> Robinson's first clock is moving in real time or "the same temporal framework as the audience."<sup>64</sup> Robinson's second clock is a representation of stretched time within a theatrical work, where actions repeat and time has slowed or stopped on stage for those involved in that reality.<sup>65</sup> The audience can experience two simultaneities of time: a slowed theatrical time and the own present time experience, despite the 'reality' of objective time that continues forward without their input. The simultaneity of experience that these two clocks produce of a slow time experience happening within a clock time experience is the triple present paradox. As described by Keith Negus, the triple present paradox is a simultaneous happening of the present of the past, the present of the future, and the present of the present.<sup>66</sup> Within this trifold of time perception, the present of the past is perceived as memories, or thoughts of a non-longer existing event that has implications and processes that are currently effecting the present, the present of the future is perceived as the desires in the present to predict or change the outcome of something that has yet to occur, and the present of the present

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<sup>62</sup>Russell West-Pavlov, *Temporalities* (New York, NY: Routledge, 2013), 11.

<sup>63</sup>Paul Robinson in *Opera & Ideas: From Mozart to Strauss* (Ithaca, NY: Cornell University Press, 1985), 10-11.

<sup>64</sup>Robinson, *Opera & Ideas*, 10.

<sup>65</sup>Robinson, *Opera & Ideas*.

<sup>66</sup>Keith Negus, "Narrative Time and the Popular Song," *Popular Music and Society* 35, no.4 (October, 2012):486-488.

is perceived as the ability to halt time and live in the moment.<sup>67</sup> Although all events contain each of these three elements of present time, a person may perceive one or more of these elements as a focus of their present time experience. The aspect of coinciding expressions of present time experience within a person's perception is what establishes this as a paradox.

While Robinson's two clocks are focused on an audience's perception, the two-clock system is relevant to a repaired Cartesian performer's time experience, since the repaired performer assumes the temporal stance of the audience in observation/listening and a composer's temporal stance in material generation. To clarify: The audience member's observational time experience is heavily weighted towards the present of the past, because they can view the unfolding shape of the work holistically without needing to be present in its production; the composer's time experience of material generation happens before the piece is performed and within the present of the future, where they are creating while looking forward towards a completed form or an end of a piece. The repaired performer's perception lives within a balanced version of the triple present paradox containing elements of the past, present, and future. One could argue that the ideal performance state for conventionally notated music also involves moving fluidly through all aspects of the triple present paradox. I am not arguing that there is not a similar type of flow state within conventionally notated music for performers. Instead, I argue that the flow state is facilitated directly by the score in the examined verbally notated works., while in conventionally notated music if a repair happens it happens as a result of factors outside of the score. In *THIS IS WHY PEOPLE O.D. ON PILLS*, Walshe explicitly highlights the flowing exchange between the triple present paradox as a practice indicated by the score. Walshe's definition of the imaginary

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<sup>67</sup>Negus, "Narrative Time and the Popular Song," 486-487.

path in instruction #4 shifts the performer between the past, present, and future of the triple present paradox. Walshe writes:

Compose an imaginary path you would like to skate... internalise this path, skate and inhabit in terms of body, space and time. Feel space moving around you as you articulate your lines, intersecting, crossing, glancing, spinning away, grabbing at movements and air, smells and sounds.<sup>68</sup>

The performer takes the constructed time of a counterfactual moment informed by past memories from previous instructions. The performer then allows the counterfactual moment to interact with their present time experience as if it were happening simultaneously. The change in time happens when the score moves from imperative verbs—compose, skate, inhabit—to -ing verbs—moving, intersecting, cross, glancing, spinning, grabbing. The performer creates a pathway from a composer's pre-compositional labor (infinitive verbs), now their own pre-compositional labor, to their skateboarding present (gerunds, -ing verbs). The performer connects to an imaginary present inhabiting their constructed pathway. The imagining of the pathway involves predictive work, present of the future, where a performer must predict how skateboarding the pathway will feel. Within the pathway, they are opened to a present time present in an imagined space. The performer creates their own second clock where time can be examined differently. In creating a second clock, the Cartesian performer is repaired through the score, because they are asked to perceive and construct time pre-compositionally and within the performance.

In Oliveros's *Breaking Boundaries*, the balance of the triple present paradox is enacted as an articulation of the form of the piece. The performer is instructed to cycle between consonant and dissonant chords until they find a way to break the established pattern.<sup>69</sup> The performer enacts the present of the present as they create a chord. When they move to press the next chord that

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<sup>68</sup>Walshe, "THIS IS WHY PEOPLE O.D. ON PILLS, 269.

<sup>69</sup>Pauline Oliveros, *Breaking Boundaries* (New York, NY; Deep Listening Publications, 1996), 2.

chord links with the present of the past, as part of a cycle of consonance and dissonance.<sup>70</sup> The second chord is also part of a present of the future event, because performer must think through and predict what the next chord in the sequence will be. The performer adopts an observational role, because they observe their past and present chords (materials) to generate the next chord (event). The generating of chord material as they perform the piece involves the predictive time space generally considered a composer's domain, part of the pre-performance process. The adjustment of the time of pre-performance labor beyond the triple present paradox is one I will discuss more thoroughly in the next paragraph. A repaired performer must also recall knowledge events—skateboarding or consonance/dissonance training—to build the sounding materials of the score in the present. A repaired performer is perceiving, generating, and creating future, past, and present events in performing the score.

In defining the labor involved in performance of the work, the time labor of the repaired performer is made present, beyond the triple present paradox through the explicit acknowledgement of the labor of the performer, a patch highlighting the broken past. The repair patch is made from time-based concepts contained in the pre-performance labor dictated by the score. In a conventionally notated score document, the work of pre-performance labor is hidden. Pre-performance labor is work that a performer undertakes to perform a written score on their instrument, such as: learning scales, mastering hand placement and movement, and practicing and memorizing passages from the music. It is a vulnerable and private time where failure and mistakes can occur. Pre-performance labor in conventionally notated scores is not directly written into

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<sup>70</sup>The piece indicates that chords must be pressed and contain at least three notes. The two indications rule out many instruments that cannot achieve pressing a key to create sound. The language of the piece skews sonic realizations of it toward keyboard instruments and accordions—Oliveros's instrument of choice.

temporal reality of the score but is implicit. The physicality of technical mastery is hidden and reduced. The performer is expected to come to the score with a certain level of technical mastery over their instrument or to gain a sufficient level of proficiency to properly execute the score in performance. This is a concept that is also true in Walshe's piece where she teaches the performer a certain level of technical proficiency through her directions. The performer's embodied selfhood is hidden behind the execution of a composer's conventionally notated music. Some genres of conventionally notated scores, like etudes, do excel in highlighting pre-performance labor. However when etudes are performed within a concert setting, the pre-performance labor happens before the concert as the etude is mastered for performance. In verbally notated instructional scores that make use of directional actions, the labor involved is specifically defined in the score document.<sup>71</sup> While operating in different ways, the scores *Breaking Boundaries* and *THIS IS WHY PEOPLE O.D. ON PILLS* recover and expose the vulnerability of pre-performance labor.

In *THIS IS WHY PEOPLE O.D. ON PILLS*, the labor that is expected is not hidden but exposed in the score's instructions: the piece contains five directions and four of the five are pre-performance instructions. Directed actions from the first instruction are "See, smell, hear, feel, how your body relates to the board and through it space..." from the second instruction: "Try to understand and absorb what you see with your body..."; from the third instruction: "Examine and meditate on optimum skating environments..."; and from the forth instruction: "Compose an imaginary path you would like to skate...". Within these actions, the physicality of pre-performance labor is codified by the ratio of pre-performance instructions to performance instructions and the wording that links body and mind. Walshe instructs the performer to make

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<sup>71</sup>Anderson, "The Beginning of Happiness: Approaching Scores in Graphic and Text Notation," 132-133.

visible their process of mastery, including their failures to themselves. The vulnerability of the process of mastery within pre-performance time becomes an acknowledged and important portion of the piece. The hidden self (pre-performance labor) becomes intertwined with the visible self (performance labor). *THIS IS WHY PEOPLE O.D. ON PILLS* teaches the practitioner how to perform the piece. While the duration of the pre-performance labor is undefined in the score, the practitioner can approach the piece at any skill level and gain the necessary skills by performing the piece. The concept of pre-performance labor underlies the performance time of the music directly documented within “the work,” thus returning the performer to a state of embodied practice. In addition, the act of performance asks the performer to relive and ruminate on their own pre-performance labor, reinforcing its importance to the overall sonic outcome of the piece.

In Pauline Oliveros’s *Breaking Boundaries* is there a similar inclusion of pre-performance time as part of performance time, but it is achieved differently. Pre-performance labor can be enfolded within the performance score. The performance (exterior and gendered masculine event) *is* the pre-performance (an interior and gendered feminine event). There is no past labor to hide, only the present labor that generates a full self. All of the instructions in the score are written in an active present tense: play, hold, listen, and break. Oliveros’s score assumes virtually no pre-performance preparation. The only skills the performer needs to perform are reading knowledge of the English language, an instrument that can play at least a three-note chord on keys, and the a minimal level of instrumental acquaintance. Oliveros’s piece questions the notion of a specifically skilled laborer as a necessity for performance. In *Breaking Boundaries* pre-performance labor becomes performance labor, because each time the piece is played—even in a rehearsal setting—it is equivalent to a performance. The enfolding of these two times creates a resonating reparative

space for a performer's own vulnerability. The repaired performer becomes a selfhood whose performance time is spent in examination as production.

## 2.2 Listening as Repair

In this section, I use a modified definition of listening that takes elements from Roland Barthes's essay "Listening" from *The Responsibilities of Forms* and merges them with elements from Oliveros's *Deep Listening*. In "Listening," a listener enacts three simultaneous processes that can together be classified as listening. The three processes are: 1) alert self-recognition (**I** am listening); 2) deciphering self-reflexivity (**Who** am **I** to listen); and 3) creation of intersubjectivity awareness (**Where** am **I** listening and to **Whom?**).<sup>72</sup> Barthes's definition of listening is wide enough to include a repaired performer as simultaneously enacting these three interpretative processes of listening. Barthes's definition of listening recognizes interpretation and understanding as the highest form of listening. For a performer engaging with Barthes's listening, active listening stems from an interpretation and understanding as well as an awareness of embodiment within listening. I incorporate elements of Deep Listening in my definition of listening to emphasize and nuance the performer's ability to listen within a concept of sound that is beyond their own production.

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<sup>72</sup>Roland Barthes, "Listening" from *The Responsibilities of Forms: Critical Essays on Music, Art, and Representation* (New York, NY: Hill and Wang, 1985), 245-246.

Listening within Deep Listening is a voluntary simultaneous two-level process enfolded within a third aspirational level.<sup>73</sup> I call the two levels of the listening process global and focused. Listening at the focused level is done internally and relies on magnifying and listening to one sound or a composite of sounds in a focused manner. Listening at a global level involves an individual's collective listening process which involves the full soundscape of the community or environment one currently inhabits. Global and focused listening take place within the large context of a cosmic "space/time continuum," of which every sound in the universe and beyond is a part.<sup>74</sup> The listening individual should always be striving towards listening openly enough to become aware of their own embodied relationship with this space/time continuum of sound. With the addition of Oliveros's practice and concept of Deep Listening to my definition of listening, the performer gains depth of awareness of embodiment within listening. Thus, a performer's listening becomes a personal process of interaction with sounds as they reverberate through their body locally, globally, and cosmically while also recognizing and reflecting their relationship with sound.

Using my definition of listening, listening in *Breaking Boundaries* and *THIS IS WHY PEOPLE O.D. ON PILLS* becomes a practice of self-formation. Listening, here, requires active attention and processing on the part of the practitioner who assumes an amalgamation of a Cartesian audience's listening role (observer of sound), a Cartesian performer's listening role (producer of sound), and a Cartesian composer's role (creator of sound). The amalgamation of roles generates a model of self-awareness within practitioners. Through listening, awareness and

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<sup>73</sup>Oliveros, *Deep Listening*, xxi and xxiii.

<sup>74</sup>Oliveros, *Deep Listening*, xxiii.



interpretation in equal measure form the practitioner's self as distinct from and reparative of a Cartesian performer. A Cartesian performer's self is contained within a web of reliance on an audience for consumption and on a composer for creation. It is repaired when it gains roles beyond production. In *Breaking Boundaries*, repair of a Cartesian performer begins with the first line of the piece where Oliveros instructs: "Play a chord. Hold the keys down and listen to the end of the sound."<sup>75</sup> The first instruction, "Play a chord," speaks to a performer: playing a chord is the work of a producer. However, as the piece progresses, the instructions leave a large amount of ambiguity as to pitch, and the attachment to the one-dimensionality of a Cartesian performer's role deteriorates. Correspondingly, they gain a material generational ability or a minor creational role. The second instruction, "Hold the keys down," promotes an embodiment of creation through production. This instruction emphasizes a specific bodily action and holding the keys functions as a physical memory of a creative choice. The performer first chooses what notes to play and then is clearly reminded in an open-ended way of their physical connection to their creative action. Through the score the performer begins a process of self-recognition of their own sonic embodiment. The third instruction, "listen to the end of the sound," solidifies the repair of a Cartesian performer. The score's listening instructions guides the performer into a listener's role of observation. The observational process of listening to the end of a sound produces a different kind of listener than a listening to a sound in general. Acoustically, sounds decay exponentially making it near impossible for the human ear to distinguish the precise end of a sound within a room. As the performer is listening to the end of the sound, their experience is directly connected to their performance environment. Focused level listening becomes global level listening, when a

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<sup>75</sup>Oliveros, *Breaking Boundaries*, 2.

performer is listening beyond an audience member's expected listening practice. The dual listening places the performer in a position where they are explicitly recognized by the score and can recognize themselves as a listener. The phrase "Listen to the end of the sound," is repeated two more times in the piece.<sup>76</sup> The repetition of the phrase reinforces the performer's position and awareness as a listener. Through the explicit instruction, a performer becomes both a producer and an observer of sound. The sound the performer produces is for themselves. The process of becoming a listener, within the context of a Cartesian system, yields a repaired self.

Listening, as a repair of a Cartesian performer, occurs similarly in Walshe's *THIS IS WHY PEOPLE O.D. ON PILLS*. The word listening is not explicitly used in Walshe's piece, but the concepts in relation to sound of self-recognition, self-reflection, environmental awareness, and embodiment of focused and global levels of sound interaction are used. Listening is how performers give attention to sound. Through inviting practices of sonic attention that are embodied on physical and imagined physical levels, listening in Walshe's piece repairs a Cartesian performer. With instructions one through four, performers were asked to learn to skateboard and deeply consider the process and practice of skateboarding on local and global levels of understanding. They learn self-reflection and self-awareness within the context of skateboarding. The performer then applies the extra-musical lessons learned from skateboarding into a musical performance environment. With this interpretive role, they partially enact a composer's role as a creator of sound maps inspired by natural phenomena. The performer moves away from reliance on a composer's sound map and literally sonically skates their own road. In the fifth and final instruction of *THIS IS WHY PEOPLE O.D. ON PILLS*, Walshe asks the performer to:

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<sup>76</sup>Oliveros, *Breaking Boundaries*, 2.

Pay attention to every minute detail, the micro-cartography of the path you are skating, the tiny shifts in muscle, weight, speed, direction. Carve through the air in long, sweeping paths with the sound you produce. Reveal and inhabit new spaces, smooth new lines.<sup>77</sup>

The path that the performer carves is the sonic material and product of the piece. The Cartesian performer is changed when they are asked to pay attention to the details of the path they are carving. The amount of attention that a performer gives to the details of the path they are carving places them in an observational listener (audience) role. The performer recognizes their part in creating and actively listening to the sound they produce while sonically embodying skateboarding. A Cartesian performer is repaired, because they perform listening as a practice of embodied sonic awareness, self-reflection, and self-recognition.

Reconfiguration of listening as a practice of awareness, recognition, reflection, and relation allows for embodiment. In my definition of full listening, Cartesian performers are repaired. The two scores, I examined show an intense, exclusionary focus on the features of listening allowing a performer to become fully conscious of them. In the next chapter, I discuss listening in conjunction with time perception as forming together an embodied awareness within the practitioner promoting self-formation rather than a self-repair. The distinction between a repaired performer and a practitioner is that a repaired performer's selfhood focuses on repairing the past, while a practitioner's selfhood focuses on forming the present.

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<sup>77</sup>Walshe, "THIS IS WHY PEOPLE O.D. ON PILLS," 269.

### 3.0 Models of Attention: Awareness

A model of attention, drawn from attention schema theory, is a model that does not give fine detail; instead, the process the model describes gives approximations that create for the brain a feeling of subjecthood.<sup>78</sup> Attention is the amount of active focus of resources an individual (a consciousness) is achieving.<sup>79</sup> Attention is a product of consciousness and is also a catalyst for processes associated with consciousness which includes awareness. Awareness is the product of a model of attention—an incomplete display of sensory data—that creates a sense of subjecthood within a brain.<sup>80</sup> An incomplete display of sensory data misses the fine details about the object. Those fine details are filled in by the brain, creating awareness. Awareness is a directional product that can be used to initiate other processes such as self-reflection, self-examination, self-observation, and self-preservation. Awareness operates on both the micro—I am identifying that I am separate from you (Lacan’s mirror stage)—and the macro-levels—I am identifying the environment I am embodied within, socially and physically. The identification of the basic micro awareness (I am separate from you) stems from Awareness as a model of attention.<sup>81</sup>

Scores are written models of attention as Lawrence Halprin states:

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<sup>78</sup>Taylor W. Webb and Micheal S. A. Graziano, “The Attention Schema Theory: A Mechanistic Account of Subjective Awareness,” *Frontiers in Psychology*, vol. 6, Article 500 (April, 2015): 4-6.

<sup>79</sup>Michael S. A. Graziano, “The Attention Schema Theory: The Foundation for Engineering Artificial Consciousness,” *Frontiers in Robotics and AI*, vol 4, Article 60 (November, 2017):4-5.

<sup>80</sup>Webb and Graziano, “The Attention Schema Theory,”1-3.

<sup>81</sup>Webb and Graziano, “The Attention Schema Theory.”

[S]cores guide. ... Scores are means of revealing alternatives, of disclosing latent possibilities and the potential for releasing total human resources. They are a way of inviting the unexpected; of expanding consciousness, encouraging spontaneity and interaction; ...<sup>82</sup>

As in attention schema theory, the score as a model of attention does not give every detail; instead, scores give approximations that create for the musician a feeling of subjecthood.<sup>83</sup> The product interacting with scores are different types of sonic awareness for the practitioner. As I wrote earlier, practitioners are musicians that form their own self based in the present and future without needing to divide themselves into past roles of composer, performer, or audience member. Score-indicated instructions are followed by a practitioner within a performance event generating performance attentions to characteristics such as volume, duration, tone color, or tempo. In the score, performance attentions are indicated through notational emphasis. Score indicated performance attention is the sonic value system by which the performer's self is formed. The performer always has the choice to not obey the notationally emphasized sonic value system, but the emphasis on the sonic values within the document generally brings them prominence in interpretation. Through interpretation, the musical value systems become the components of the model of attention that then produces a version of awareness. The value systems of conventionally notated music and verbally notated music are variations of a model of attention that when enacted produce different kinds of selves.

In conventionally notated scores, the notational emphasis is placed on the fine details of sound production. The score's notational emphasis instructs the performer to actively focus on variables related to specific production. The notational variables that form that model of attention

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<sup>82</sup>"A Summary of the Characteristics of Scores" from *The RSVP Cycles: Creative Processes in the Human Environment* (1969) cited from Lely and Saunders, *Word Events*, 206.

<sup>83</sup>Webb and Graziano, "The Attention Schema Theory," 4-6.

in Western art music tend toward attentiveness through tempo, dynamic contrast, accents, duration, speed, prose text indicating affective expression, graphic articulation and duration indications such as slurs and staccatos, and pitch.<sup>84</sup> The notational variables all focus on aspects of sound production. They build a performer's attentions around the details of sound production. The focus on details makes it unintuitive for a performer to develop awareness. The performer selves that conventional notation produces are reliant on the direction and nourishment that the score provides.<sup>85</sup> Attention schema theory has difficulty working in a conventional notation scenario that does not promote a performer's individuality.

Mapping attention schema theory onto verbally notated scores shows how they align with producing individual self-awareness within their practitioners. Kurt Stone's 1980 book *Music Notation in the Twentieth Century*, defines graphic notation<sup>86</sup> as leaving open the possibility of interpretation of "pitches, durations, dynamics, timbres, synchronization, or anything else."<sup>87</sup> Stone implies that the genre of graphic notation necessitates a broader definition of music. In verbal notation prescriptive qualities (pitch, duration, dynamics, etc...) determined by the score may be abstracted into descriptive qualities. The move towards a description rather than prescription gives the performer opportunities for approximation. Approximation leads practitioners towards awareness and individuality without the need for the composer a Cartesian performer would have. Stone notes a performer's ability for awareness in his continued definition of graphic notation:

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<sup>84</sup>An example of these notational concerns can be found in the following book: Elaine Gould, *Behind Bars: The Definitive Guide to Music Notation* (Cornwall, U.K. : Faber Music Ltd, 2011).

<sup>85</sup>This is perhaps why composers are taught to always create a score that leaves no questions in order for the performer to "properly" execute the work according to the composer's wishes even when said composer is not present.

<sup>86</sup>Graphic notation is a category that verbally notated works were often placed in.

<sup>87</sup>Kurt Stone, *Music Notation in the Twentieth Century: A Practical Guide* (New York, NY:W.W. Norton & Company, 1980), 103.

“But they are never specific, they are never ‘mere’ notation. No other approach permits greater freedom of ‘composition’ or interpretation.”<sup>88</sup> The scare quotes underlie Stone’s belief in a Cartesian performer/composer relationship as displayed by all scores. A true Cartesian performer could never compose in a valuable way, because performers are dependent bodies not independent minds. Verbally notated scores are models of attention that are different than the models of attention incorporated by conventional notation. The notation emphasis of verbally notated scores is discussed in John Lely’s *Word Events: Perspectives on Verbal Notation* (2012).<sup>89</sup> Lely outlines the grammatical domains of register, process, tense, modality, mood, voice, and circumstances as key components in the interpretation and creation of verbal notation.<sup>90</sup> Each of the outlined grammatical domains demands a personal interpretation. None of these domains are prescriptive; they all require an amount of individual self-awareness to be able to access them within a performance situation. They describe actions, feelings, and conceptions that need an inquisitive practitioner. In a verbally notated work, sound is an experience whose products are highly variable. The high variability of the sonic product aids in a practitioner’s awareness: in these scores, practitioners are given an approximation and are responsible for creating their own details, a process that helps them reclaim autonomy.

Sound as experience is also heavily emphasized in a subset of the verbally notated scores created by Oliveros called Deep Listening Scores. A Deep Listening piece is composed to align stylistically with the sound-as-experience ideal and promote a Deep Listening process. Deep Listening process is a form of meditation that seeks heightened awareness of all perceptible and

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<sup>88</sup>Stone, *Music Notation in the Twentieth Century*, 103.

<sup>89</sup>Lely and Saunders, *Word Events*.

<sup>90</sup>Lely and Saunders, *Word Events*, 5.

imaginary sounds (in this context all perceptible vibrations are considered sound) and expand the consciousness of its practitioners. These two factors together allow the practitioner to engage with “the whole space/time continuum of sounds/silences.”<sup>91</sup> Scores composed within the Deep Listening genre are meant to bring attention to an embodied interconnection of personal temporal experience. Sound is always occurring. Interaction with sound is not always occurring. The scores *Breaking Boundaries* and *THIS IS WHY PEOPLE O.D. ON PILLS* also engage with the concept of embodied interconnection to personal temporal experience. These two scores also exemplify the model as one of approximation rather than fine detail.

Using attention schema theory as a foundation, I posit that the scores of *THIS IS WHY PEOPLE O.D. ON PILLS* and *Breaking Boundaries* suggest parallel models of attention that articulate a similar methodology for self-formation in music. In the two score documents, the legacy of Cartesian dependence is not relevant, and is replaced with models of stimulating new awareness. The scores aid in forming subjecthood for practitioners by refocusing the attention of the practitioner on other components of musical experience. In my second selfhood analysis, I examine formation of a practitioner’s self from models of attention formed by instructional address, a third personal clock, and pattern observation.

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<sup>91</sup>Oliveros, *Deep Listening*, xxiv.



### 3.1 A Practitioner's Self-Formation

In *THIS IS WHY PEOPLE O.D. ON PILLS* and *Breaking Boundaries*, a practitioner achieves an embodied awareness through an attention model based on a heightened self-awareness produced by the notation. A practitioner's awareness is not dependent on adopting a reparative objective autonomy of a composer or an audience member. Rather, a practitioner's awareness is built on understanding their own perceptions and interacting within a given environment as an embodied individual. The ambiguity of interpretation the verbal notation produces allows for an attention model that helps the practitioner focus on forming themselves through the process of performance through instructional address, an exteriorization of an echo, and pattern observation.

### 3.2 Descriptive Instructional Address: Self Within Score

Descriptive instructional address is a notational component idiosyncratic to verbal notation.<sup>92</sup> The descriptive element of the instructional address requests competition of actions rather than prescribing them. A conventionally notated score generally uses prescriptive instructional address demanding a Cartesian performer perform actions to a composer-delineated specification. While a Cartesian performer cannot always achieve the level of specification prescriptive notation styles call for, prescriptive notation forms Cartesian performers to be copies of a specific instrument who is spoken through, rather an individual who speaks their own self.

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<sup>92</sup>It is also a component of graphic notation.

*THIS IS WHY PEOPLE O.D. ON PILLS* and *Breaking Boundaries* achieve a descriptive instructional address in separate ways. Even though Walshe has performed the work herself, *THIS IS WHY PEOPLE O.D. ON PILLS* was originally written as a fortieth birthday present for cellist Anton Lukoszevieve.<sup>93</sup> The piece is shaped around the ambiguous concept of a person beyond the composer performing the work through Walshe's sprinkling the second person pronouns you, your, and yours throughout the written directions. The second person pronouns directly address the practitioner as another being outside of the composer. Walshe directs you to, "Try to understand and absorb what **you** see with **your** body, internalizing these ways of achieving speed, height, weightlessness, skating the paths virtually with full attention."<sup>94</sup> The sentence asks that the practitioner give attention to their body's actions regarding skateboarding. The second person references the reader/practitioner, and specifically challenges them to think of their own bodies, rather than that of another. Rather than a third nonspecific or impersonal other, **you** are directly addressed and **you** respond as **yourself**. The direct address aids the practitioner in personally identifying with the person Walshe instructs to perform the actions. You perform listening as you become the **you** the score references. You internalize an exterior embodied action as a memory which you then use for sonic material in the performance. When you perform the piece, you form Walshe's **you** into yourself. You maintain yourself throughout as you skate your own imaged path.

Instructional address in *Breaking Boundaries* forms a similar sense of embodiment with the practitioner but is achieved through a different method. In *Breaking Boundaries*, lack of pronouns and the imperative characterize the instructional address for the practitioner. Oliveros's

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<sup>93</sup>Jack Sheen, "Interview with Jennifer Walshe."

<sup>94</sup>The you and your have been bolded by me for emphasis. Quotation from the score taken from Walshe, *THIS IS WHY PEOPLE O.D. ON PILLS*, 269.

score may take this form, because she wrote it for both herself and others to perform it (unlike Walshe's score which was originally written for someone else and later performed by her). One of Oliveros's commands is, "Keep holding the keys of the first chord and break the silence with another chord that is most dissonant to the first chord."<sup>95</sup> In the command, any pronoun could substitute into the sentences addressing a different person. However, in order to perform the piece a practitioner must substitute in either a second person pronoun (you) or a first-person pronoun (I). When the practitioner substitutes in a second-person pronoun, the practitioner's manifestation of embodiment and selfhood is like Walshe's score. The practitioner builds a sense of embodiment through directly identifying themselves as the one the score is addressing. When the practitioner substitutes in a first-person pronoun they create an awareness of self-commanded and directed performance. They perform actions that they ask themselves to accomplish. Oliveros as the composer is substituted in for a practitioner's performance awareness. Due to Oliveros choosing not to delineate pronouns, the ability to substitute in yourself as the addresser or the addressee in both first-person and second-person pronouns creates a self-awareness within a practitioner.

### **3.3 Exteriorization of an Echo: The Third Personal Clock**

When listening through time, a practitioner produces their own awareness, and thus their own selfhood. My definition of listening from the analysis of a repaired Cartesian performer

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<sup>95</sup>Oliveros, *Breaking Boundaries*, 2.

provides both micro- (focused level listening) and macro- (global level listening) levels of awareness. Listening here also provides an avenue for self-observation. Using my definition of time experience from the repaired Cartesian performer analysis, when listening through an imagined temporality the practitioner gains a method of self-examination and self-preservation, because they identify more closely how their passage through time interacts with the changing sonic environment. The self-examination and self-preservation of the listening experience generates a practitioner's personal clock. The personal clock adds a third personal clock to Robinson's two clocks, an objective time clock and a theatrical clock with preceptive malleability. The third personal clock contains the embodied time of memory exteriorized by sound in the present clock time. It is a clock that works similarly to the objective time clock, because the time of reality is not stretched or slowed. The personal clock sounds the time of a past real or imagined reality. For the practitioner, their personal time becomes an exteriorization of an echo of the past that builds their selfhood. Allowing concepts of listening to merge and broaden time perception creates a practitioner's own personal clock that creates an individual tempo or speed based in the reality of memories.

In *Breaking Boundaries*, the recent past is physically manifested by continuing to hold down the keys of the previous chord while playing a new one.<sup>96</sup> Listening and acting are linked together. The practitioner actively engages with the sound that they have created by playing the next chord and listening to the end of its sound. For the practitioner, the chord that finished sounding as well as their embodiment of it through their hand placement is used as a reminder, memory, and a springboard for the predictive desire towards a future goal of the quality, dissonant

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<sup>96</sup>Oliveros, *Breaking Boundaries*, 2.

or consonant, of the next chord. The physically created past sounds influence future sounds. Through listening, the practitioner is immersed in their own constructed continuum of consonance and dissonance and time. Cycling between chords as memories, present, and future events triggers the generation of the third personal clock. The exteriorized echo is the hand that continues to depress the keys, while the next hand depresses a chord that is consonant or dissonant to the first chord. A practitioner's personal clock and the decay ratio of the keyed instrument dictate the speed of the piece, slowing down or speeding up as the practitioner listens to the end of their sounds. The dynamics chosen by the performer can also dictate tempo on an instrument such as the piano. Oliveros's piece's systematic cycling creates a memory during a performance that stacks meaning against the present of the performance event. From a practitioner view, the self in Oliveros's piece is built primarily during the process.

Walshe's piece, by contrast, generates memories prior to the performance event that are then accessed during the performance creating the personal clock that aids in generating material. The self is built prior to the realization of the piece and reinforced during the realization. The past and selfhood building in Walshe's piece extends backwards in time, to before the performance event. In *THIS IS WHY PEOPLE O.D. ON PILLS*, memories of skateboarding generate the personal clock by skateboarding an imagined path. The imagined path fuses memory into a single exteriorized performance. In instruction one, Walshe writes: "Feel time compress and expand as you move in and out of these tricks, launch, rise, catch, stillness, fall; spin, slide, pivot, leap."<sup>97</sup> In opera, the expression of time compressing and expanding would be shown through use of Robinson's second clock through musical repetition and melisma. Walshe asks the practitioner to

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<sup>97</sup>Walshe, "THIS IS WHY PEOPLE O.D. ON PILLS," 269.

understand the variability of time through the actions of skateboarding. The practitioner must fully explore all avenues of skateboarding and in doing so fully explore their own constructed selves. The awareness and selfhood that the practitioner gains before the piece becomes a memory condensed into new material to be transformed into sonic inflection. The third personal clock as an out-of-time echo of the practitioner's experience is directly reflected in the realization of the work. Building a personal clock aids in a practitioner's self-formation, because it forms awareness around the interpretation of their own observations, memories, and time experience.

### 3.4 Pattern Observation

*Breaking Boundaries* and *THIS IS WHY PEOPLE O.D. ON PILLS* offer two avenues of pattern observation, within a practitioner's own practice and alongside the practices of others, that aid in the formation of their selfhood. Pattern observation allows a practitioner to build their own reservoir of sonic materials and an embodied understanding of what they are producing. In *THIS IS WHY PEOPLE O.D. ON PILLS*, pattern observation is created through the third instruction. Walshe asks the practitioner to augment their experience of learning to skateboard by watching live skaters and media of skating (films, photographs, magazines, websites, etc...) and then to internalize their method of achieving "speed, height, weightlessness, skating the paths virtually with full attention."<sup>98</sup> Practitioners are instructed to actively engage, give full attention, to the experiences of others as well as observing and skating the pathways and patterns of movement that

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<sup>98</sup>Walshe, "THIS IS WHY PEOPLE O.D. ON PILLS," 269.

they create. In Walshe's score, practitioners learn skills through creating a comparative connection between themselves and others, completing the same tasks like a form of empathy. The practitioner must understand the feeling of skateboarding through self-reflection and self-observation before virtually skating alongside others. They must understand how different environments change how skateboarding occurs and how it changes their own skateboarding practice. Through virtually skating together with their research materials, practitioners find and form their own performance practice. The creation of performance practice foregrounds skills of self-reflection, self-observation, and environmental and embodied awareness— that are also listed as facilitating listening within a repaired Cartesian performer—to form within the practitioner.

The skills of self-reflection, self-observation, and environmental and embodied awareness are also formed in personal pattern observation in *Breaking Boundaries*. In this piece, attention to pattern observation is directly correlated to the awareness the practitioner creates when undertaking it. While a standard performance practice is not as predetermined as in Walshe's piece, Oliveros's piece uses trial and error for creation of a personal micro- and macro- performance practice. In *Breaking Boundaries*, Oliveros instructs the practitioner to cycle between consonance and dissonance “until a way to break the established pattern is heard and tried.”<sup>99</sup> During the piece, the practitioner listens to and creates their own pattern building their own consonant/dissonant dichotomous system through the oscillation. Through time they observe the pattern and reflect on the process of consonance/dissonance oscillation, creating their own method for breaking their personalized system. In order to break their system, a practitioner's full attention is on the sounds they are producing at a chord level and the overarching structure of consonance/dissonance they

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<sup>99</sup>Oliveros, *Breaking Boundaries*, 2.

are producing. In this system, the first chord is as important as the chord prior to the breaking chord. By breaking their own pattern, a practitioner's awareness is expanded to understanding themselves as a producer of sound and a person initiating the processes that produce the sounds. Through engaging with pattern observation, either of oneself or of others, a practitioner becomes aware of their selfhood.



## 4.0 Afterword

*Breaking Boundaries* and *THIS IS WHY PEOPLE O.D. ON PILLS* are process oriented scores. As Christopher Hasty notes about music, the focus is “on process rather than product, performing rather than pre-formed.”<sup>100</sup> In these two scores, the selves formed and repaired are created during the process and not beforehand. For this reason, I have analyzed the processes as self-repairing and self-forming, rather than analyzing live performances. A performance of these scores explicitly asks a person to fill the process of performance with their own identities. It is the event of filling in that this dissertation examines. The scores’ openness mitigates processes of selfhood. The two versions of selfhood, a repaired performer and a practitioner, that are examined in this dissertation are relevant examples of the ways self-formation and repair happen in a Western art music context.

To illustrate various ideas of self-repair and self-formation within this dissertation I have shown the extreme cases of what a professionalized Western art musician can become, cases that lie on each end of a spectrum. Further research including personal interviews would be needed to make the argument that the larger history and connection a person performing the score has to traditional Western art musician training (conservatory training, private instrumental/vocal lessons, ensemble experience, music theory instruction, etc.) the more likely they are at first to become first a repaired performer and later a self that resembles a practitioner. While the repaired Cartesian performer does have negative baggage associated with it due to the connection of a full

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<sup>100</sup>Christopher F Hasty, “If Music is Ongoing Experience, What Might Music Theory Be? A Suggestion from the Drastic,” *ZGMTH*, (2010): 200.

self as an autonomous self, it is not a selfhood that is worse than the practitioner's selfhood. A repaired Cartesian performer is informed by their connections to the past. With the awareness of their repair, can think critically about the system (musical training, discourse around music making) they were produced in and navigate it in a way where the privileges and expectations of audience, composer, and performer are acknowledged. In performing these scores, the acknowledgement happens so that compassion for the labor and the selves of all involved parties blossoms. The argument that those persons performing the score that have diverse musical training outside traditional Western art music (learning by ear, cannot read conventional notation, rock band experience, etc.) may have an easier time forming their selfhood around awareness as a model of attention also requires further research. Through performing these verbally notated scores, practitioners build themselves as individuals. Changes in roles between audience, composer, and performer are blurred and do not matter quite as much for the same binary and voice formative reasons. Instead, practitioners' shaping of attention through the score is what is important. While it may seem as though I have created a dichotomy between a repaired performer and a practitioner, I have not. I have explained them as separate instances for clarity of concept. However, people performing these scores are a blend of both a repaired Cartesian performer and a practitioner. How much a blend is based on the perspective of the individual. Analyzing the blended repaired/formed self involves expanding this project towards interviewing musicians and sonically examining recorded performances of the works. Beyond this dissertation document, analyzing repair and self-formation within verbally notated music gives object-oriented score analysis new life to continue contributing humanistic conversations on embodiment and experience.

# **An Anatomical Study on Escape**

*For Alto Flute, Bass Clarinet, Violin, Cello, and Soprano*

Laura R. Schwartz

Revised and Collected 11/18-27/18 MISE-EN\_PLACE RES #3, Bushwick, NY

## **5.1 Total Physical Tech Needs: Movement I-IV**

**6** computers (**5** of which could also be tablets/screens)  
**5** small projects/screens/tablets  
**5** small playback devices  
**5** personal microphones  
**5** black lights for each score  
**1** highlighter to fill in the blanks on the scores  
**1** large black light for score II  
**1** large projector  
**1** omni-directional microphone

## **5.2 Physical Tech Needs Movement I and IV**

1. **1 portable playback device**, like a cellphone, for each practitioner to play back their recording.

**Total: 5 playback devices**

2. **1 iPad/small tablet computer/mini projector/computer screen** for each practitioner to play the animation MAX patch on for movement I and IV.

**Total: 5 screens/computers**

3. **1 personal microphone** for each practitioner that directly plugs into the screen/computer.

**Total: 5 personal microphones**

4. **1 black light** for each practitioner's score

**Total: 5 black lights**

### **5.3 Physical Tech Needs Movement II and III**

1. **1 large projector** used for movement II-III
2. **1 omni directional microphone** that can register all practitioners for MVT II and III  
plugged into the larger projector
3. **1 computer** to run the MAX patch for both movements
4. **1 large black light** for MVT II

### **5.4 Space Considerations**

1. Ability to create a dark room to show projections and screens
2. Black lights should be the only lights used to illuminate the scores/the area.
3. Practitioners decide on where members of the ensemble stand/sit, but must provide a chair for the cellist in the area for MVT I & IV and MVT II & III

The performance should take place in as much total darkness as possible to best view the screens and projections. The audience should be interspersed between the practitioners but facing station B (the setup for this is outlined in the performance setup section of this score).

### **5.5 Contact the Composer**

[lauraroseschwartz@gmail.com](mailto:lauraroseschwartz@gmail.com)

## 5.6 Performance/Composition History

*An Anatomical Study on Escape* was commissioned by Kamratōn Ensemble for their “She Scores” event in 2018. This piece has since been revised and expanded from its original premier on March 18, 2018 by Kamratōn Ensemble in part by a residency with MISE-EN ensemble at the MISE-EN\_PLACE Residency in Bushwick, NY from November 15-30, 2018. *An Anatomical Study on Escape* completes the piece requirement for my Ph.D. dissertation at the University of Pittsburgh.

## 5.7 Program Notes

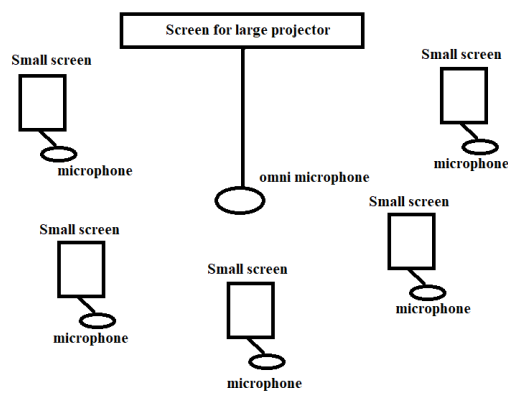
*An Anatomical Study on Escape* is an exploration of the abstraction of voice and self. The practitioners are asked to individually record their voices speaking the phrase, “This is not how I intend to escape.” They then acoustically perform an abstracted form of their recording within fill in the blank sections of the piece. The piece asks us to question how technology mediates our voice and our realities. The layering of abstracting voices, whether practitioner or composer, aligns with the mediation of our selves through our own personal use of technology.

The visual imagery plays a similar role in the exploration of reality. The first imagery is the text of the first two movement titles, *This is not how I intend to escape* and *This is not how I escape*. The text here gives us the most abstracted form of visual meaning. The second imagery of watercolor paintings moves into a visual representation of places where one might escape into

nature—on a hike or at the beach. The third set of images moves from the watercolor stills into video, linking abstraction with reality. Finally, only the reality of the videos remains.

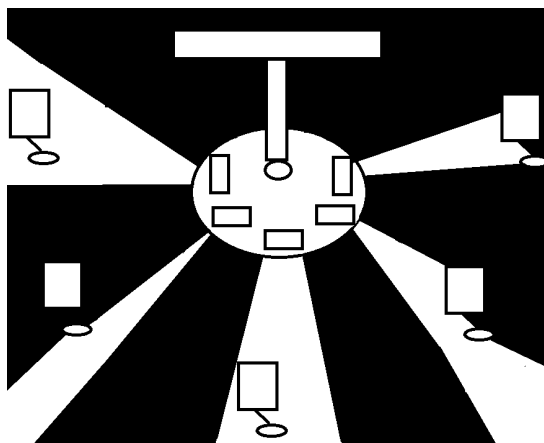
## 5.8 Performance Setup

Below, figure 3 illustrates a general setup view.



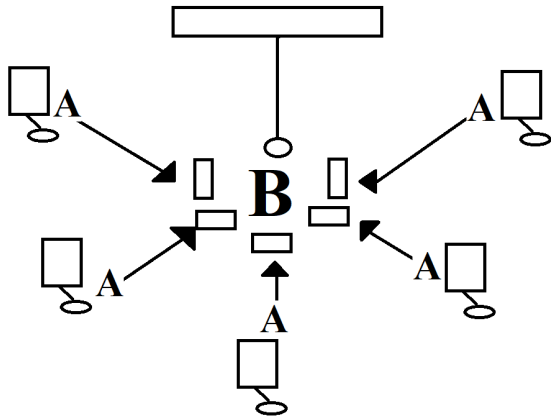
**Figure 3 General Setup**

Figure 4 indicates where the audience would be placed in this setup. All areas in black are potential audience seating areas.



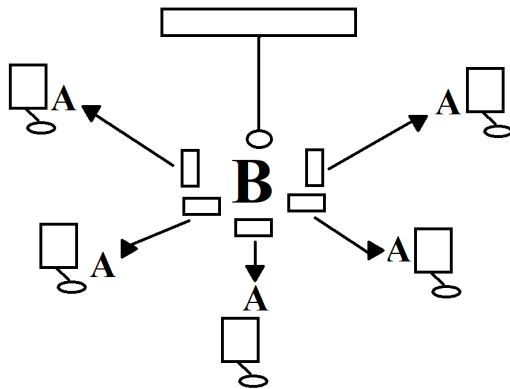
**Figure 4 Audience Setup**

In figure 5, between MVT I and MVT II practitioners will move from station A to station B.



**Figure 5 Moving from Station A to Station B**

Then in Figure 6, between MVT III and MVT IV practitioners will move from station B to station A.



**Figure 6 Moving from Station B to Station A**



## 5.9 Performance Orientation

**MVT I:** is performed with each practitioner facing away from each other facilitating as singular a performance as possible **at station A.**

**MVT II-III:** are performed with all practitioners facing inward towards each other in a semi-circle **at station B.**

**MVT IV:** is performed with all practitioners facing inward towards each other **at station A.**

## 5.10 Instructions/Performance Notes

1. Follow the directions given on your part in order.
2. In **MVT I:** Although synchronization of parts may occur, **move through each section at your own pace.**
3. The spoken text in the piece may be translated into the practitioner's native language, but there must be the same number of pauses between words (there are 8 pauses in the English version).
4. Unless instructed, there should be no pauses between sections.
5. In **MVT I:** Remember you are going at your own pace! However, Movement I, must be **at least 3 minutes long and can be at most 7 minutes.** All practitioners must finish the

movement before 7 minutes has elapsed. Use a stopwatch or equivalent timing device during practice.

6. Pay attention to the words of duration in the score. Some members of the ensemble may finish before others. This is okay! When all ensemble members have finished move on to movement II.
7. Text displayed in italics is read internally as instructions. **Not spoken aloud!**
8. Text surrounded by quotation marks is spoken aloud.
9. Despite being within quotation marks, texts with brackets around them are actions performed by the practitioner.
10. **Warning:** *An Anatomical Study on Escape* requires prior **recording preparation** for performance. However, it can be easily accomplished in one 30-minute rehearsal session.

**Recording Instructions:**

Prerecord on a phone or other recording device yourself calmly stating: This is not how I intend to escape. Find a pitched line that follows the flow and intonation of your speaking voice. On this score, write in what each pitch is for each word (blank spaces are given). You may transpose this up or down octaves depending on your voice type. This will be referenced in the piece as ‘your pitched line’.

*This    is    not    how    I    intend    to    escape*

11. **DO NOT DELETE YOUR RECORDING!** In Movement IV you will be asked to play back your personal recording.
12. Each practitioner should play back their recording using their cellphone or another small portable speaker. Each recording should be played through a separate playback device.

### 5.11 MAX/JITTER Patch Information

Email the composer ([lauraroseschwartz@gmail.com](mailto:lauraroseschwartz@gmail.com)) for a link to the file folder. The file folder contains a video tutorial for using the patch and a video of how to setup and connect your microphone and computer.

### 5.12 Instructions for Patch Usage

1. **MVT I:** Use your foot pedal to turn on the patch at station A [The letter cypher] as soon as you start the movement. (The visuals will be left running at the end of the movement continuously until you return in MVT IV.)
2. **MVT II:** Once the last member of the ensemble has arrived at station B, one person will click on the main project visuals [The water color images].
3. **MVT III:** At the beginning of MVT III, one person will click the patch forward to the next imagery [Water colors moving to ‘real’ video]. (This visuals will be left running at the end of the movement continuously.)
4. **MVT IV:** Once everyone has returned to station A, they will click the patch forward to the next imagery [‘Real’ video only].

### 5.13 General Piece Timing

**MVT I:** 3~7 minutes

**MVT II:** 3~4 minutes

**MVT III:** 3~5 minutes

**MVT IV:** 5~6 minutes

**TOTAL:** 14~22 minutes

**I:  
This is not how  
I intend  
to  
escape**

Laura R. Schwartz

Full Version Completed 1/29/18 Pittsburgh, PA

Revised 11/18/18 MISE-EN\_PLACE RES #3, Bushwick, NY

## 6.1 This is Not How I Intend to Escape: Alto Flute

### Alto Flute

# This is not how I intend to escape

Laura Schwartz (2018)

*At station A and facing away from other practitioners.*

- 1) *Mutter angrily “This is not how I intend to escape!” repeatedly while clicking keys vigorously for longer than is comfortable.*
- 2) *For the following phrase, do (a) and (b) for each word separating each word with a dramatic inhalation outside of the flute:*
  - a. *Aggressively whisper each word into the flute*
  - b. *Key click once at the start of each word*

“This [inhale] is [inhale] not [inhale] how [inhale] I [inhale] intend [inhale] to [inhale] escape [inhale]!”

- 3) *As if completing a large hard-won task, slowly exhale through the flute. While exhaling, listen. As if you are getting your first taste of air, inhale slowly through the flute. While inhaling, listen to the pitch world this creates. Everything must be gentle. Everything must be stretched in a non-comical exaggeration.*

[inhale, listen] [exhale, listen]

- 4) *Play your pitched line with as much air in the sound as possible. Very little pitch.*

[ — — — — — — — ]  
[ This is not how I intend to escape ]

## Alto Flute

- 5) *Slowly whisper outside of the flute the word then play the pitch gently with a small amount of airiness in your tone. Inhale gently between each pairing.*

“This” [ ]

[Inhale]

“is” [ ]

[Inhale]

“not” [ ]

[Inhale]

“how” [ ]

[Inhale]

“I” [ ]

[Inhale]

“Intend” [ ]

[Inhale]

“To” [ ]

[Inhale]

“Escape” [ ]

[Inhale]

- 6) *Play your pitched line loudly, firmly, and triumphantly at least six times.*

[ \_ \_ \_ \_ \_ \_ \_ \_ ] X6

- 7) *Complete the following actions: shout the words— I have not escaped— indignantly, intersperse random octave transpositions of your predetermined pitches as stabs against the silence in-between words. Breathing freely throughout.*

[ ] “HAVE!” [ ] “Not!”

[ \_ \_ \_ \_ \_ \_ \_ \_ ] “ESCAPED!” [ \_ \_ ]

- 8) *Allow the silence to resound in the space for approximately half the time it took you to perform step 7.*

[silence]

- 9) *Play almost inaudibly your pitched line smooth and connected all in one breath. Then move to station B.*

[ \_ \_ \_ \_ \_ \_ \_ \_ ]

## 6.2 This is Not How I Intend to Escape: Bass Clarinet

### Bass Clarinet

# **This is not how I intend to escape**

Laura Schwartz (2018)

*At station A and facing away from other practitioners.*

1) *Mutter angrily “This is not how I intend to escape!” repeatedly while clicking keys vigorously for longer than is comfortable.*

2) *For the following phrase, do (a) and (b) for each word separating each word with a dramatic inhalation outside of the bass clarinet:*

- a. *Aggressively whisper each word into the bass clarinet*
- b. *Key click once at the start of each word*

**“This [inhale] is [inhale] not [inhale] how [inhale] I [inhale] intend [inhale] to [inhale] escape [inhale]!”**

3) *As if completing a large hard-won task, slowly exhale through the bass clarinet. While exhaling, listen. As if you are getting your first taste of air, inhale slowly through the bass clarinet. While inhaling, listen. Everything must be gentle. Everything must be stretched in a non-comical exaggeration.*

[inhale, listen] [exhale, listen]

4) *Play your pitched line with as much air in the sound as possible. Very little pitch.*

[ — — — — — ]  
[ This is not how I intend to escape ]



## Bass Clarinet

- 5) *Slowly whisper outside of the bass clarinet the word then play the pitch gently with a small amount of airiness in your tone. Inhale gently between each pairing.*

“This” [ ]

[Inhale]

“is” [ ]

[Inhale]

“not” [ ]

[Inhale]

“how” [ ]

[Inhale]

“I” [ ]

[Inhale]

“Intend” [ ]

[Inhale]

“To” [ ]

[Inhale]

“Escape” [ ]

[Inhale]

- 6) *Play your pitched line loudly, firmly, and triumphantly at least six times.*

[ \_ \_ \_ \_ \_ \_ \_ \_ ] X6

- 7) *Complete the following actions: shout the words— I have not escaped— indignantly, intersperse random octave transpositions of your predetermined pitches as stabs against the silence in-between words. Breathing freely throughout.*

[ ] “HAVE!” [ ] “Not!”

[ \_ \_ \_ \_ \_ \_ \_ \_ ] “ESCAPED!” [ \_ \_ ]

- 8) *Allow the silence to resound in the space for approximately half the time it took you to perform step 7.*

[silence]

- 9) *Play almost inaudibly your pitched line smooth and connected all in one breath. Then move to station B.*

[ \_ \_ \_ \_ \_ \_ \_ \_ ]

### 6.3 This is Not How I Intend to Escape: Soprano

Soprano

## **This is not how I intend to escape**

Laura Schwartz (2018)

*At station A and facing away from other practitioners.*

- 1) *Mutter angrily behind your palm “This is not how I intend to escape!” repeatedly while randomly interspersing tongue clicks for longer than is comfortable.*
- 2) *For the following phrase, do (a) and (b) for each word separating each word with a dramatic inhalation:*
  - a. *Aggressively whisper each word into the palm of your hand*
  - b. *Snap your fingers softly (or clap your hands together if you cannot snap) once at the start of each word*

“This [inhale] is [inhale] not [inhale] how [inhale] I [inhale] intend [inhale]

Soprano

- 5) *Slowly whisper the word then hum the pitch gently. Inhale gently between each pairing.*

“This” [ \_ ]

[Inhale]

“is” [ \_ ]

[Inhale]

“not” [ \_ ]

[Inhale]

“how” [ \_ ]

[Inhale]

“I” [ \_ ]

[Inhale]

“Intend” [ \_ ]

[Inhale]

“To” [ \_ ]

[Inhale]

“Escape” [ \_ ]

[Inhale]

- 6) *In any vocal style, sing your pitched line loudly, firmly, and commandingly at least six times. Then move to station B.*

[ \_ \_ \_ \_ \_ \_ \_ \_ ] X6

## Soprano

- 7) *Complete the following actions: shout the words—I have not escaped—indignantly, intersperse random octave transpositions of your predetermined pitches on the syllable “ZZ” as stabs against the silence in-between words. Breathing freely throughout.*

[ ] “HAVE!” [ ] “Not!”  
 “ZZ!” “ZZ!”

[ \_ \_ \_ \_ \_ \_ \_ \_ ] “ESCAPED!” [ \_ \_ ]  
 “ZZ!” “ZZ!” “ZZ!” “ZZ!” “ZZ!” “ZZ!” “ZZ!” “ZZ!” “ZZ!” “ZZ!”

- 8) *Allow the silence to resound in the space for approximately half the time it took you to perform step 7.*

[silence]

- 9) *Hum to yourself almost inaudibly and slyly your pitched line smooth, connected, and all in one breath.*

[ \_ \_ \_ \_ \_ \_ \_ \_ ]

## 6.4 This is Not How I Intend to Escape: Violin

Violin

# This is not how I intend to escape

Laura Schwartz (2018)

*At station A and facing away from other practitioners.*

- 1) *Mutter angrily “This is not how I intend to escape!” repeatedly while striking the open strings CLB (Col legno battuto) vigorously for longer than is comfortable.*
- 2) *For the following phrase, do (a) and (b) for each word separating each word with a dramatic inhalation:*
  - a. *Aggressively whisper each word*
  - b. *Strike the open strings CLB once at the start of each word*

“This [inhale] is [inhale] not [inhale] how [inhale] I [inhale] intend [inhale]  
to [inhale] escape [inhale]”

- 3) *As if completing a large hard-won task, slowly exhale. While exhaling, listen. As if you are getting your first taste of air, inhale slowly. While inhaling, listen. Everything must be gentle. Everything must be stretched in a non-comical exaggeration.*

[inhale, listen] [exhale, listen]

- 4) *Play your pitched line arco and flautando with very little pitch.*

[ — — — — — ]  
[ This is not how I intend to escape ]

## Violin

- 5) *Slowly whisper the word then play the pitch gently moving from normal bow position to MSP (Molto sul pont). Inhale gently between each pairing.*

“This” [ \_ ]  
 [Inhale]  
 “is” [ \_ ]  
 [Inhale]  
 “not” [ \_ ]  
 [Inhale]  
 “how” [ \_ ]  
 [Inhale]  
 “I” [ \_ ]  
 [Inhale]  
 “Intend” [ \_ ]  
 [Inhale]  
 “To” [ \_ ]  
 [Inhale]  
 “Escape” [ \_ ]  
 [Inhale]

- 6) *Play your pitched line loudly, firmly, and triumphantly at least six times. You may add in double stops of your choosing.*

[ \_ \_ \_ \_ \_ \_ \_ \_ ] X6

- 7) *Complete the following actions: shout the words— I have not escaped— indignantly, intersperse random pizz. octave transpositions of your predetermined pitches as stabs against the silence in-between words.*

[ \_ ] “HAVE!” [ \_ ] “Not!”  
 [ \_ \_ \_ \_ \_ \_ \_ \_ ] “ESCAPED!” [ \_ \_ ]

- 8) *Allow the silence to resound in the space for approximately half the time it took you to perform step 7.*

[silence]

- 9) *Play arco almost inaudibly your pitched line smooth and connected all in one bow. Then move to station B.*

[ \_ \_ \_ \_ \_ \_ \_ \_ ]

## 6.5 This is Not How I Intend to Escape: Cello

Cello

# This is not how I intend to escape

Laura Schwartz (2018)

*At station A and facing away from other practitioners.*

1) *Mutter angrily “This is not how I intend to escape!” repeatedly while striking the open strings CLB (Col legno battuto) vigorously for longer than is comfortable.*

2) *For the following phrase, do (a) and (b) for each word separating each word with a dramatic inhalation:*

a. *Aggressively whisper each word*

b. *Strike the open strings CLB once at the start of each word*

**“This [inhale] is [inhale] not [inhale] how [inhale] I [inhale] intend [inhale] to [inhale] escape [inhale]”**

3) *As if completing a large hard-won task, slowly exhale. While exhaling, listen. As if you are getting your first taste of air, inhale. While inhaling, listen. Everything must be gentle. Everything must be stretched in a non-comical exaggeration.*

[inhale, listen] [exhale, listen]

4) *Play your pitched line arco and flautando with very little pitch.*

[ \_     \_     \_     \_     \_     \_     \_     \_ ]  
[ This   is   not   how   I   intend   to   escape ]

## Cello

- 5) *Slowly whisper the word then play the pitch gently moving from normal bow position to MSP (Molto sul pont). Inhale gently between each pairing.*

“This” [ \_ ]

[Inhale]

“is” [ \_ ]

[Inhale]

“not” [ \_ ]

[Inhale]

“how” [ \_ ]

[Inhale]

“I” [ \_ ]

[Inhale]

“Intend” [ \_ ]

[Inhale]

“To” [ \_ ]

[Inhale]

“Escape” [ \_ ]

[Inhale]

- 6) *Play your pitched line loudly, firmly, and triumphantly at least six times. You may add in double stops of your choosing.*

[ \_ \_ \_ \_ \_ \_ \_ \_ ] X6

- 7) *Complete the following actions: shout the words— I have not escaped— indignantly, intersperse random pizz. octave transpositions of your predetermined pitches as stabs against the silence in-between words.*

[ \_ ] “HAVE!” [ \_ ] “Not!”

[ \_ \_ \_ \_ \_ \_ \_ \_ ] “ESCAPED!” [ \_ \_ ]

- 8) *Allow the silence to resound in the space for approximately half the time it took you to perform step 7.*

[silence]

- 9) *Play arco almost inaudibly your pitched line smooth and connected all in one bow. Then move to station B.*

[ \_ \_ \_ \_ \_ \_ \_ \_ ]

**II:**

**This is not how I**

**escape**

Laura R. Schwartz

Full Version Completed 2/16/18 Pittsburgh, PA

Revised 11/20/18 MISE-EN\_PLACE RES #3, Bushwick, NY



## 7.1 This is Not How I Escape: C Score

# **This is not how I escape**

Laura Schwartz (2018)

*At Station B, in a semicircle formation.*

*1) As an ensemble slowly and deeply:*

[Inhale, exhale, inhale]

*Make no motion be frozen*

[Hold breath for 15 seconds]

*Soprano cues release of breath*

*(allow your body to thaw)*

[Exhale]

[Inhale, exhale, inhale, exhale, inhale]

*Make no motion*

[Hold breath for 10 seconds]

*Violin cues release of breath*

*(allow your body to thaw)*

*EXCEPT Soprano remains frozen and does not exhale*

[Exhale]

2)All separate instrument instructions are performed simultaneously:

**Soprano**

*Allow your body to thaw while exhaling the following is completed using only the exhaled breath.*

- a) Starting Loudly but quickly decaying in volume once you sustain the zz
- b) When moving from ss sound to zz sound cover mouth with palm

[“This[zz]”]

**Alto Flute/Bass Clarinet**

*The following occurs within the Soprano’s exhaled breath and through your instrument.*

[Inhale]

*Loudly but quickly decaying in volume through your instrument*

[“SS”]

**Violin/Cello**

*The following occurs as many times as possible within the Soprano’s exhaled breath.*

*Softly play CLB a pitched line you have heard another instrument playing adding in a jeté at the end of every completed line.*

*(Do not look at their lines! This must be done from memory)*

[ \_ \_ \_ \_ \_ \_ \_ \_ ]

3) *As an ensemble slowly and deeply:*

[Inhale, exhale, inhale]

*Make no motion be frozen*

[Hold breath for 8 seconds]

*Flute cues release of breath*

*(allow your body to thaw)*

*EXCEPT Bass Clarinet and*

*Soprano remain frozen and do  
not exhale*

[Exhale]

4) All separate instrument instructions are performed simultaneously:

**Soprano:**

*Remain frozen, but breath normally within the exhaled breath of the bass clarinet.*

[Breath and Listen]

**Alto Flute**

*Gently in as low a register as possible sustain the second note of your pitched line within the exhaled breath of the bass clarinet.*

[—]

**Bass Clarinet**

*Smoothly connected with as wide and slow a vibrato as possible, while using only your exhaled breath complete one iteration of your pitched line.*

[ — — — — — — — ]

*4) All separate instrument instructions are performed simultaneously:*

**Violin**

*Using a unison double stop in as low a register as possible gently and softly sustain the second note of your pitched line at MSP within the exhaled breath of the bass clarinet*

[ ]

**Cello**

*Using a unison double stop in as low a register as possible gently and softly sustain what you think second note of the Bass Clarinet's pitched line at MSP within the exhaled breath of the bass clarinet. (Don't look at the Bass Clarinet's line! This must be done from memory)*

*Bass clarinet's second note*

[ ]

*5) As an ensemble slowly and deeply:*

[Inhale, exhale, inhale]

*Make no motion be frozen*

[Hold breath for 5 seconds]

*Cello cues release of breath (allow  
your body to thaw) EXCEPT Alto  
Flute, Bass Clarinet, and Soprano  
remain frozen and do not exhale.*

[Exhale]

6)All separate instrument instructions are performed simultaneously:

**Soprano**

*Using only your exhaled breath mimic the Violin and Cello within the exhaled breath of the Alto flute.*

*[Mimicking the Violin and Cello]*

**Alto Flute**

*Using only your exhaled breath play pitches 3, 4, and 5 of your pitched line in a short and stabbing manner with as much variation in timbre and octaves as possible:*

[ —     —     — ]  
3       4       5

**Bass Clarinet**

*Using only your exhaled breath in a short and separated a manner play pitches 3, 4, and 5 of your pitched line as high as possible*

[ —     —     — ]  
3       4       5

6)All separate instrument instructions are performed simultaneously:

**Violin**

*Using pizzicato in quick bursts that run from soft to loud, play three pitches trying to match them to the alto flute's pitches within the exhaled breath of the alto flute.*

*Do not look at the alto flute's part!*

*Listen and react.*

[ — — — ]

**Cello**

*Using pizzicato in quick bursts that run from loud to soft, play three pitches trying to match them to the alto flute's pitches within the exhaled breath of the alto flute.*

*Do not look at the alto flute's part!*

*Listen and react*

[ — — — ]



*7) As an ensemble slowly and deeply:*

[Inhale,  
exhale,  
inhale,  
exhale,  
inhale,  
exhale,  
inhale]

*8)Begin MVT III. Immediately*

# III: Escape

*C Score*

Laura R. Schwartz

Written in Pittsburgh, PA: 11/29/17  
Revised 11/21/18, Aunt Linda's home, Peekskill, NY

## 8.1 Escape: C Score

C Score

# III: Escape

Laura R. Schwartz

Watch vln, hold the fermata the length of the vln's down bow (harmonic)

As high as possible and with an agitated, staccato, and airy quality play your pitched line from mvt. I. Make sure to get through the whole line in the span of the vlc's down bow. You may repeat the line as long as the vln is still playing.

Alto Flute

*p* *n*

*ff* (technique is continuous)

In a hushed and restrained way, hum your pitched line behind your palm from mvt. I. Make sure to get through the whole line in the span of the vln's down bow. You may repeat the line as long as the vln is still playing.

Sing/Hum

Watch vlc, hold the fermata the length of the vlc's down bow

Play bass clarinet normally

Bass Clarinet

*pp* (technique is continuous) *n* *ff*

Watch vln, hold the fermata the length of the vln's down bow

Gently humming behind your palm

Humming behind your palm. Becoming more and more agitated as you crescendo.

*pp* *n* *ff*

Soprano

Ng hum

Hold the fermata the length of one down bow arco

As high as possible and in an agitated and staccato manner play your pitched line from mvt. I. Make sure to get through the whole line in the span of the vlc's down bow. You may repeat the line as long as the vln is still playing.

Violin

*p* *n* *ff* (technique is continuous)

arco

Hold the fermata the length of one up bow

Cello

*pp* (technique is continuous) *n* *ff*

4

Watch sop.  
hold the fermata the length of the  
one breath  
(harmonic)

A

$\text{♩} = 74$

A. Fl.

*f* *n* *p* *f* *p*

B. Cl.

*f* *n* *n*

Using the written Ng syllable,  
sing your pitched line from mvt. 1.  
You must sing the entire line in one breath forcefully.  
You can repeat the pitched line or part of it as long as it is  
contained within the first initial breath.  
(Holding this fermata for one breath)

Normal singing

*f*

Softly buzzing

*pp*

Sop.

Ng Ng Ng Ng Ng Ng Ng Ng

(technique is continuous)

Watch sop.  
hold the fermata the length of the  
one breath

II

Play soprano's pitched line as  
highest harmonics as possible  
in the specified rhythm and dynamics  
(Boxes are for writing in Sop. pitched line)

Vln.

*pp* *f*

Watch sop.  
hold the fermata the length of the  
one breath

IV

(technique is continuous)

Sing

*pp*

Vc.

*pp* *f*

Imm

6

A. Fl.

B. Cl.

Sop.

Vln.

Vc.

Sing + Play on instrument  
 (Taking breath during  
 bow changes)

hmm

9

A. Fl.

B

Key clicks

ff

Loudly key click 3 times when you think that the Sop. is holding a note directly after their glissando gesture. Repeat at least 5 times until the vlc crescendos signaling the end of the fermata.

B. Cl.

Key clicks

ff

Loudly key click 5 times when you think that the Sop. is holding a note directly after their glissando gesture. Repeat at least 5 times until the vlc crescendos signaling the end of the fermata.

Sop.

Stage Whisper

f n f pp n f (last time only gls.)

TNg! This zz not how I zz

With no vibrato, glissando between D and Eb at your own rate. Stopping on each pitch and holding steady for at least 2 seconds before continuing the glissando. Do not align with vln. Breath as needed but not during the retaking of the vln's bow. Repeat full pattern at least 5 times until the vlc crescendos signaling the end of the fermata.

Vln.

III IV

f pp

glissando glissando glissando (last time only gls.)

Listen to the sop and vln, when you think they have repeated their patterns at least 5 times start the crescendo. Try not to retake the bow during the vln's retaking or the sop's breath.

Vc.

f n pp

Play on instrument only

(last time only cresc.)

3

13

(♩=74)

**A. Fl.**

*pp* *f* *pp* *f*

**B. Cl.**

*n* *f* *pp* *f*

**Sop.**

*n* *f* *p*

**Vln.**

*p* *f* *p*

**Vc.**

*ff* *p* *f* *p* *f* *p*

(IV)

(IV)

Fermata is held according to the bass clarinet's breath. The written gesture takes place during this one breath. Play the harmonic Bb first and then the E. Try to time it so that each note is held approximately the same amount of time during this fermata. When bass clarinet's breath runs out move to next fermata.

Fermata is held for one breath. Make sure to play the written gesture so it is contained within one breath. No circular breathing.

Fermata is held according to the bass clarinet's breath. The written gesture takes place during this one breath. When bass clarinet's breath runs out move to next fermata.

Fermata is held according to the bass clarinet's breath. The written gesture takes place during this one breath. When bass clarinet's breath runs out move to next fermata.

Fermata is held according to the bass clarinet's breath. The written gesture takes place during this one breath. When bass clarinet's breath runs out move to next fermata.

Smooth and connected, play up the harmonic series as high as possible in one breath (some of the specific pitches are given). The fermata is contained within your one breath. When you run out of breath signal the move to the next section.

18 (♩=74)

A. Fl.

Fermata is held according to the alto flute's breath. Alternate between the written pitch and pitches 8,7,6, and 5 as written. Breathing as needed, time this gesture so that it is fully completed within the alto flute's breath.

B. Cl.

*p* 8 7 6 5 *ff* *n*

Fermata is held according to the alto flute's breath. Mimic the alto flute playing up the harmonic series. Use any syllable/sounds you feel best imitate them. Breathing as needed, time this gesture so that it is fully completed within the alto flute's breath.

Sop.

*f*

Fermata is held according to the alto flute's breath. Play and softly hum (in unison or an octave above, whichever is more comfortable) the written pitch. Breath as needed, but staggering retaking of the bow with the hum so that the sound is continuous.

Sing + Play on instrument

(Molto Sul pont.) MSP *p*

Vln.

*hmm*

Fermata is held according to the alto flute's breath. Play and softly hum (in unison or an octave above, whichever is more comfortable) the written pitch. Breath as needed, but staggering retaking of the bow with the hum so that the sound is continuous.

Sing + Play on instrument

Play on instrument only (Molto Sul pont.) MSP *p*

Vc.

*hmm*

Fermata is held according to the alto flute's breath. Play and softly hum (in unison or an octave above, whichever is more comfortable) the written pitch. Breath as needed, but staggering retaking of the bow with the hum so that the sound is continuous.

Sing + Play on instrument

Play on instrument only (Molto Sul pont.) MSP *p*



**20**

Play on instrument only      Sing + Play on instrument

Vln. *hmm* *hmm* *hmm*

Vc. *hmm* *hmm* *hmm*

Play and softly hum (in unison or an octave above, whichever is more comfortable) the written pitch. Breath as needed, but staggering retaking of the bow with the hum so that the sound is continuous.

Sing + Play on instrument

**23**

A. Fl. *p* *f* *p* *f* *p*

B. Cl. *n* *f* *n*

Sop. *p* *f* *pp* *pp* *f*

Ng *gls* TNg *gls* TNg TNg

Vln. (Ordinario) *f* *ff* *p*

Vc. *f* (Ordinario) Ord. III *pp* *hmm* *hmm*

Sing only

In an assertive and agitated way, play up the given harmonic series as high and as fast as possible in one breath (some of the specific pitches are given). The fermata is contained within your one breath. When you run out of breath signal the move to the next fermata.

**D**  
28

A. Fl.

Fermata is held for one violin down bow.

Fermata is held for one violin up bow. Play your pitched line's pitches 6,7,8. Rhythmically space each word as evenly as possible so one is not stressed more than the others during the fermata.

B. Cl.

Fermata is held according to alto flute's breath.

Fermata is held for one violin down bow.

Fermata is held for one violin up bow. Make sure to fully execute the decrescendo within this gesture.

Sop.

Stage Whisper

Thiz izz not how I

Fermata is held according to the alto flute's breath. Within the alto flute's breath, stage whisper the words below in an even rhythmic chant.

Fermata is held for one violin down bow. Sing your pitched line's pitches 6,7,8 with the text underneath. Rhythmically space each word as evenly as possible so one is not stressed more than the others during the fermata.

Fermata is held for one violin up bow. Make sure to fully execute the crescendo within this gesture.

Vln.

Fermata is held according to the alto flute's breath. Make sure to fully execute the decrescendo within this breath.

Fermata is held for one down bow.

Fermata is held for one up bow.

Vc.

Fermata is held according to the alto flute's breath. Make sure to fully execute the decrescendo within this breath.

Fermata is held for one violin down bow.

Fermata is held for one violin up bow. Make sure to fully execute the crescendo within this gesture.

31

Fermata is held for one violin down bow. (♩ = 74)

A. Fl.

Fermata is held for one violin down bow.

B. Cl.

Sop.

Vln.

Vc.

Fermata is held for one violin down bow.

Fermata is held for one violin down bow.

Fermata is held for one violin down bow.

Fermata is held for one violin down bow. Play your pitched line's pitches 6,7,8 as double stops with the written C. The pitched line's pitches can be in any octave and/or be harmonics. The object is to make these double stops move from one to the next as smoothly as possible. Rhythmically space each word as evenly as possible so one is not stressed more than the others during the fermata.

6  
□

7  
□

8  
□

glissando

gliss.

glissando

*f*

*p*

34

A. Fl.

B. Cl.

Sop.

Play your pitched line's pitches 3,4,5 as double stops with the written Eb. The pitched line's pitches can be in any octave and/or be harmonics. The object is to make these double stops move from one to the next as smoothly as possible in the notated rhythm.

Vln.

Vc.

Play your pitched line's pitches 3,4,5 as double stops with the written Eb. The pitched line's pitches can be in any octave and/or be harmonics. The object is to make these double stops move from one to the next as smoothly as possible in the notated rhythm.

38

A. Fl.

B. Cl.

Sop.

Vln.

Vc.

*ff*

*ff* *n* *f*

*p* *f*

Gently humming  
behind your palm

*pp* *f* *pp*

42

A. Fl.

B. Cl.

Sop.

Vln.

Vc.

Play your pitched line's pitches 6,7,8 as double stops with the written Eb. The pitched line's pitches can be in any octave and/or be harmonics. The object is to make these double stops move from one to the next as smoothly as possible in the notated rhythm.

E

44

The fermata is the first phrase of the violin/soprano duet.  
 Make sure the decrescendo gesture matches the length of the phrase. Change bow as needed. Watch the soprano they will cue the next fermata.

Sing  
 Gently humming  
 behind your palm

*f* *p*

hmm

The fermata is the first phrase of the violin/soprano duet.  
 Make sure the decrescendo gesture matches the length of the phrase. Breathe as needed.  
 Watch the soprano they will cue the next fermata.

Wait for violin's cue to move to the next fermata.

*f* *p*

Wait for violin's cue to move to the next fermata.

A. Fl.

B. Cl.

Following the violin form a gently embracing duet line using the given pitched line. The pitched line must be sung in the octave and order it is written in. The boxes indicate writing in notes from your pitched line (This can be done in any octave). Each fermata is one phrase of the duet. When you have finished this phrase cue the move to the next fermata.

Sop.

Ng 1 2 3 4 5

Following the soprano form a gently embracing duet line using the given pitched line. The pitched line must be played in the octave and order it is written in. The boxes indicate writing in notes from your pitched line (This can be done in any octave). Each fermata is one phrase of the duet. Wait for Soprano's cue to move to the next fermata.

Vln.

1 2 3 4 5

The fermata is the first phrase of the violin/soprano duet.  
 Make sure the decrescendo gesture matches the length of the phrase. Change bow as needed. Watch the soprano they will cue the next fermata.

Sing + Play on instrument  
 Gently humming

*f* *p*

hmm

Vc.

Wait for violin's cue to move to the next fermata.

46 Wait for soprano's cue to move to the next fermata.

A. Fl.

The fermata is the a phrase of the violin/soprano duet. Make sure the decrescendo gesture matches the length of the phrase. Breathe as needed .Watch the soprano they will cue the next fermata.

Sing

Gently humming behind your palm

(Breathe as needed)

B. Cl.

Imm

Cue next fermata.

Sop.

Ng

6

7

Wait for soprano's cue to move to the next fermata.

Vln.

6

7

Wait for soprano's cue to move to the next fermata.

Vc.

Fermata is held for the spoken word escape (sop.). Make sure to complete the decrescendo by the end of the word.

*p* *n*

Fermata is held for the spoken word escape (sop.). Make sure to complete the decrescendo by the end of the word.

*p* *n*

Spoken Wistfully

Escape

Fermata is held for the spoken word escape (sop.). Make sure to complete the decrescendo by the end of the word.

Gently humming behind your palm

*p* *n*

Imm

Fermata is held for the spoken word escape (sop.). Make sure to complete the decrescendo by the end of the word.

Sing only

*n*



**IV:**

**I**

**Intend**

Laura R. Schwartz

Written in Peekskill, NY: 11/21/18  
Completed in Bushwick, NY: 11/27/18

## 9.1 I Intend: C Score

Score

Laura R. Schwartz

# IV: I Intend

Alto Flute

Bass Clarinet

Soprano

Violin

Cello

Move from B to A

Turn on your recording

4/4

4/4

4/4

4/4

4/4

© computer input 11/25/18, Bushwick, NY

$\text{♩} = 60$

Repeat 3x

**A**

Mid range  
(written range from C5 to C6)

① ② ③ ④ ⑤ ⑥----- ⑦ ⑧-----

A. Fl.

*pp*

Mid range  
(written range from D4 to D6)

① ② ③ ④ ⑤ ⑥----- ⑦ ⑧-----

B. Cl.

*pp*

Mid range  
(written range from G4 to G5)

① ② ③ ④ ⑤ ⑥----- ⑦ ⑧-----

S

*pp*

This is not how I in-tend to es-cape.

Mid range  
(written range from D4 to D6)

① ② ③ ④ ⑤ ⑥----- ⑦ ⑧-----

Vln.

*pp*

Mid range  
(written range from D3 to D5)

① ② ③ ④ ⑤ ⑥----- ⑦ ⑧-----

Vc.

*pp*

**B**

Sing the memory of someone else's 1st pitch. (The 1st pitch was played directly before this)

Humming

During these rests speak softly the full phrase: "This is not how I intend to escape." **DO NOT TRY TO MATCH UP WITH YOUR RECORDING**

Play on instrument only

A. Fl.

1 *ff* 1? *ff* *n*

B. Cl.

1 *n* 2 *p* 3 4 *n* 7 8 *n*

S

1 *n* 2 *p* 3 4 4? *f* 7 8 *p*

This is not how hnm to es-cape.

During these rests speak softly the full phrase: "This is not how I intend to escape." **DO NOT TRY TO MATCH UP WITH YOUR RECORDING**

Vln.

1 *n* pizz. 2 *p* 3 4 *n* 7 8 *n*

Vc.

1 *n* pizz. 2 *p* 3 4 *n* 7 8 *n*

During these rests speak softly the full phrase: "This is not how I intend to escape." **DO NOT TRY TO MATCH UP WITH YOUR RECORDING**

Low range (written range from C3 to E4)

Play an octave double stop of your note

Play an octave double stop of your note

**C**

A. Fl.

B. Cl.

S

Vln.

Vc.

*f* *p* *f* *p* *f* *p* *f* *p*

pizz. arco

1 2 3 4 5 6 7 8

This is not how I in-tend to es-cape.

13/16

4/4











During these rests speak softly  
the full phrase:  
"This is not how  
I intend to escape."  
**TRYING TO  
MATCH UP WITH  
SOMEONE ELSE'S RECORDING**

**38**

A. Fl.

B. Cl.

S

Vln.

Vc.

*p*

*p*

*p*

*p*

*p*

*pizz.*

*pizz.*

in-tend

es - cape.

in-tend

High range  
(written range from Eb 5 and above)

3

The musical score for rehearsal mark 38 is arranged in five staves. The A. Fl. and B. Cl. parts have rests during the vocal phrase, with a box above them indicating when to speak softly. The S part has the vocal line with lyrics "in-tend", "es - cape.", and "in-tend". The Vln. part has a rest during the vocal phrase, with a box above it indicating when to speak softly. The Vc. part has a rest during the vocal phrase, with a box above it indicating when to speak softly. The score includes various musical notations such as notes, rests, dynamics (*p*), and articulation marks (*pizz.*).

G

During this fermata speak softly the full phrase:  
 "This is not how I intend to escape."  
**TRYING TO MATCH UP WITH SOMEONE ELSE'S RECORDING**  
 Once you are fully in sync with the recording move onto the next fermata. (You must do this as an individual)

During this fermata speak softly the full phrase:  
 "This is not how I intend to escape."  
**TRYING TO MATCH UP WITH YOUR OWN RECORDING**  
 Once you are fully in sync with the recording move onto the next fermata. (You must do this as an individual)

Turn off your recording

A. Fl.

B. Cl.

S

Vln.

Vc.

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